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# THE ART OF PIANOFORTE PLAYING

BY

ERNST PAUER

PRINCIPAL PROFESSOR OF THE HANNOVER BY THE ROYAL COLLEGE OF MUSIC, BERLIN (1861-1871),  
PROFESSOR OF THE HANNOVER BY THE ROYAL COLLEGE OF MUSIC (1871-1878) AND  
HONORARY COURT CAPPELLMASTER OF THE ROYAL THEATRE OF HANNOVER, &c., &c.

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# PREFACE.

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IN offering to the public a short Treatise on the Theory and Practice of Pianoforte-Playing, it has been my endeavour to write in the plainest, the most concise, and the most practical manner. Giving the result of my long experience as a teacher, I have included in this work those phases of pianoforte-playing which, occurring daily, may be considered as forming the basis of a good, solid, and correct execution. The position of the performer at the instrument—the method of producing, by means of a good, distinct touch, a full and rich, yet delicate and subtle tone—the practical manner of studying and playing the scales—the execution of the shake—the chords, firm and broken—the double passages—part-playing—all these are essential constituents of an efficient and artistic performance; and to explain these different matters in a clear yet not too elaborate manner, has been my endeavour throughout. This book is intended for the use of pupil and teacher alike. The pupil may, I think, learn from it many matters for whose elucidation the teacher finds no time during the lesson; while to the teacher the little work may prove useful as a kind of text-book, which he must supplement and elaborate, according to circumstances, by his own experience.

The chapters on the use of the pedal, on fingering, on practising, on expression, on the necessary conditions for a good performance, on exercises and studies, on the order in which the classical sonatas ought to be learned, on the classification of composers, styles and schools, on reading at sight, etc., are intended to supplement the method; indeed they have been embodied in the work mainly in view of the fact that, generally from an enforced economy of time, the musical student in England has fewer opportunities of obtaining the necessary information about many points of interest than are offered to his foreign competitor. Although I have relied principally on my own experience as a teacher, it would be ungrateful not to acknowledge the free use I have made of the excellent and valuable advice given in the works of Emanuel Bach, Ignaz Moscheles, Frederick Kalkbrenner, Carl Czerny, L. Plaidy, Louis Köhler, and other distinguished educational composers. I take this opportunity of stating that further and more detailed explanation of many points, which can merely be mentioned in the present book, will be found in my primers entitled "Musical Forms" and "The Elements of the Beautiful in Music."

To my friend, Mr. A. J. Hipkins, I beg to tender my best thanks for his useful and instructive historical sketch of the pianoforte and its predecessors. In conclusion, I have only to recommend this little book to the goodwill of the public, to the attention of teachers, and to the careful perusal of the musical student.

E. PAUER.





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The *Stations of Hail* are not given at the end, as the Editor is pressed to close with brief notices with some before commencing *Stations of Hail*.

The "*Stations of Hail*" from W. H. CROSSLAND.

## INTRODUCTORY REMARKS.

---

THERE can be no doubt that, taken as a whole, the pianoforte is the most popular and the most generally useful instrument: it is able adequately to interpret harmony and melody; and although it cannot boast, like the violin or violoncello, clarinet or flute, etc., of possessing the faculty of *sustaining* the sound, the extraordinary skill and inventive ingenuity of our pianoforte manufacturers have combined to give such remarkable richness and fulness to the tone of the pianoforte, that the pianists consider they can, without fear, compete with their rivals on the violin or on any other instrument. The piano may be said to have acted in the history of music the part of a pioneer and harbinger, and it has popularised the noble works of our illustrious masters in a much greater degree than any other instrument or even the orchestra itself could have done. An orchestra for the full interpretation of a great work is not always available. The piano always proves the welcome friend and substitute; and if we think of the innumerable happy hours which have been spent either in solitary enjoyment or in the pleasant intercourse of the family circle at this instrument, and when we recollect how often it is the medium for the interchange of charming and intellectual ideas about art and its aim, we naturally feel an admiration for, and an attachment to this welcome companion and friend.

The piano has often been depreciated as a cold instrument, but it certainly does not deserve that reproach. The piano, in the hands of an experienced master, will reveal varied and manifold beauties; it will show that it has a soul, a life, a warmth which cannot fail to strike a sympathetic chord in the performer, and through him in the hearer also. The pianoforte may be compared to an amiable ever-ready citizen of the world, who speaks a great many languages, and who accommodates himself to all possible wants and requirements. By means of the piano, the mysteries of the full scores—which are to the multitude like Sanscrit, the sacred but unknown language—were, so to say, translated into every native dialect; and it was the piano that revealed these numberless beauties to the general public. A very important use of the piano is manifested in its union with the voice and with other instruments; it enhances by the accompaniment the charm, the character

## INTRODUCTORY REMARKS—(Continued)

and the restraint of a song; it soothes itself, so to say, in graceful figures with pauses well run, slides and subterfuges in a tone; it suppresses, it retards, it conceals the words. The very subject of the piece leads towards velocity and efficiency, and not so much towards a clinging or sustaining quality. Although the melody of the piece is rather singing passages effectively it is untroubled in the language of our overexpressing twentieth-century, far less primitive than twenty or thirty years ago. And yet there, we must remind that the tone of a musical work of art, its design, and its proportions, are much more closely related than the piece this, interpreted by any other instrument.

With these few introductory words we will, as best pleased to the consideration of the subject before us—the principles and practice of the study of the procedure.

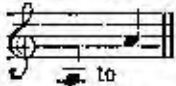




# THE ART OF PIANOFORTE-PLAYING.

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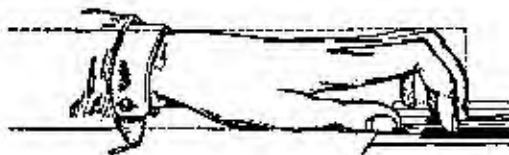
## I.—THE POSITION OF THE PERFORMER.

THE proper position for the performer is to take a seat before the *middle* of the key-board on a piano of seven octaves; this will be from  and at such a distance from it, that the arms can

conveniently reach the farthest keys of the instrument, and can also be crossed, and move with entire freedom in both directions. The music-stool should be firm and secure, and so high that the elbows may be a little above the level of the key-board. Both feet ought to be placed on the pedals—the right foot on the loud, the left foot on the soft pedal. It is essential that the performer should see at once that the seat is convenient and firm, thus avoiding a future shifting or moving about, which produces unevenness in the performance, and a corresponding uneasiness in the listener. A good position at the piano is as important as a good way of sitting at the desk for writing. The movements of the arms ought to be graceful and easy; the trick of spreading out the arms in such a way that each elbow protrudes like the apex of a triangle is very ugly and objectionable. All contortions of the face, any tendency towards grimacing, raising the eyebrows, frowning, shaking the head, or any other tricks, should be carefully avoided: the same thing may be said of the habit of swaying the body to and fro, either from side to side, or backwards and forwards or shrugging the shoulders. A natural, unaffected, and graceful appearance, united with the correct expression and intelligent performance of a good piece of music will greatly aid the effect produced.

## II.—THE POSITION OF THE HAND.

The following drawing explains the position necessary for a good, quick, and correct performance:—

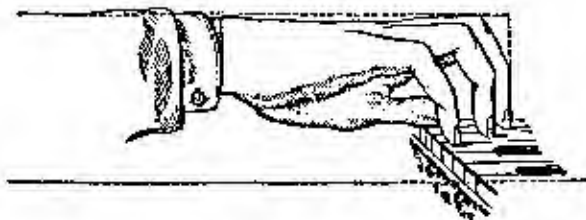


The wrist must neither be perceptibly raised nor lowered; it should be kept, without constraint, at a level with the hand and arm.

The knuckles must neither be raised so as to form a hollow in the hand nor bent inwards, but must be kept in a natural position, on a level with the back of the hand.

The forepart of the fingers must be gently rounded, not, however, so much so that the nails, which should be kept moderately short, touch the keys. The hammer of the piano acts with more readiness and certainty when pressed with the *tip* of the finger than with the flat lower surface.

The third and fourth fingers, however, should not appear to be quite so much rounded as the others, but should be a very little more extended, thus :



Let the thumb be stretched horizontally so that the forepart shall be upon a level with the key, and the key itself struck by its outer surface. The thumb must never be permitted to hang down or to rest upon the key-board.



The centre of gravity of the hand in playing should fall towards the thumb.

The position of the hand generally ought to be perfectly easy and natural, otherwise no good style of playing can be attained.

### III.—THE TOUCH.

The smooth connection of the successive tones is the main point to be considered with regard to touch; to achieve this is very difficult, and requires continual attention and supervision.

The touch is to be divided into two kinds, the *legato* touch and the *staccato* touch.

But we may also speak of a *legatissimo* touch, which requires even more care and attention than the *legato* touch; and finally of the *portamento* touch, which is in fact a compromise between the *staccato* and *legato* touch.

#### THE LEGATO TOUCH.

The piano is an instrument of percussion, and does not allow the performer to sustain the sound indefinitely as the wind and stringed instruments will do. Its very nature tends more towards brilliancy and velocity of execution than that of any other instrument; therefore the *legato* touch, by which the effect of sustained notes is produced, is one of the most important points of pianoforte playing. It is the most important of all, because the effect of the greater part of pianoforte music depends upon it, and it is the one universally to be employed, except where another is especially marked. It is the one to be used in all technical or finger exercises with the hand at rest. The following rules must be observed:—

Hold the hand in this manner :



The fingers must be only moved from the knuckles; the same rounded position is to be retained throughout.

The thumb must be moved by the joint which connects it with the hand, and must never create any motion in the hand itself.

The unoccupied fingers must be kept at an equal distance from the keys (about one fourth of an inch) and not be allowed to sink down *before* the moment of striking the notes.

In striking a note the finger must touch the key exactly in the middle.

Each finger, after striking the key, must be lifted from it quickly, and at the *very instant* when the next finger strikes its key, so that the successive tones may neither run into each other, nor be separated by a perceptible gap.

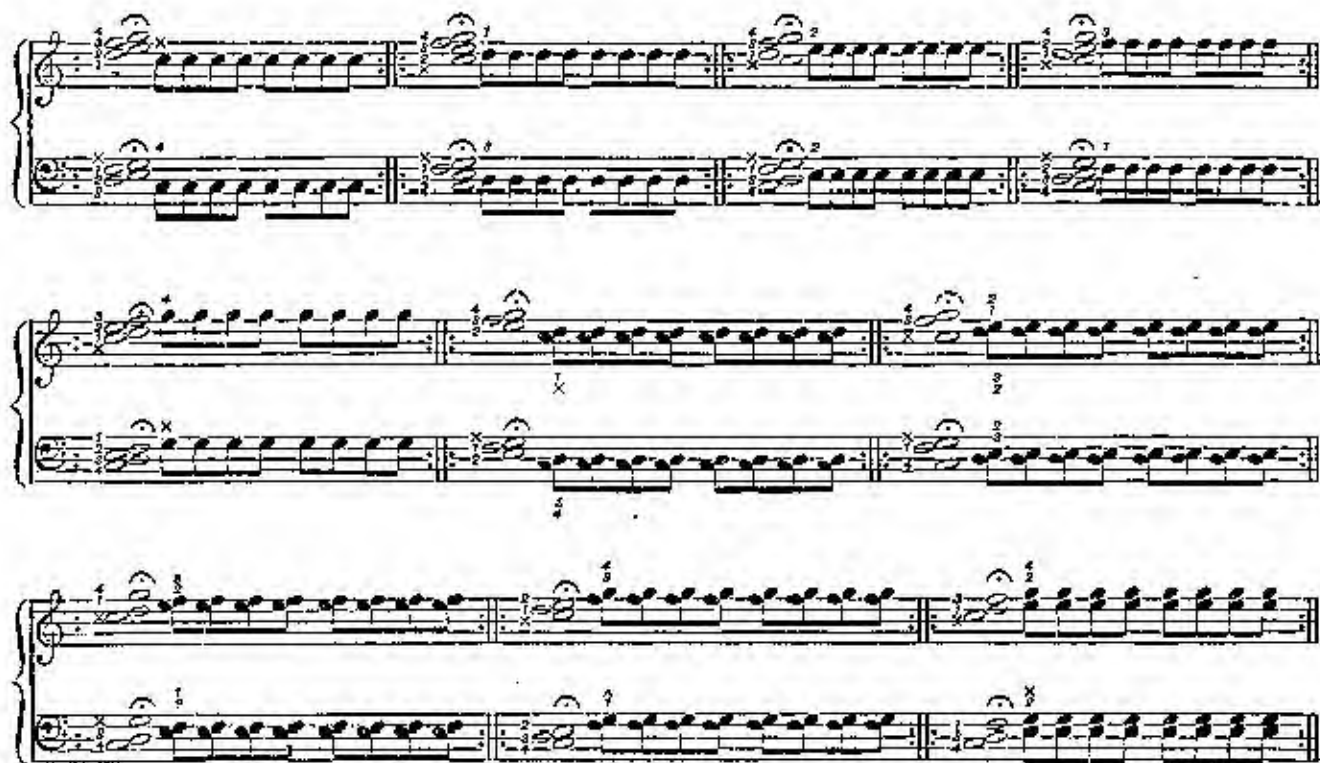
No movement should be permitted to the hand other than that which necessarily arises from the moving of the fingers in striking the notes.

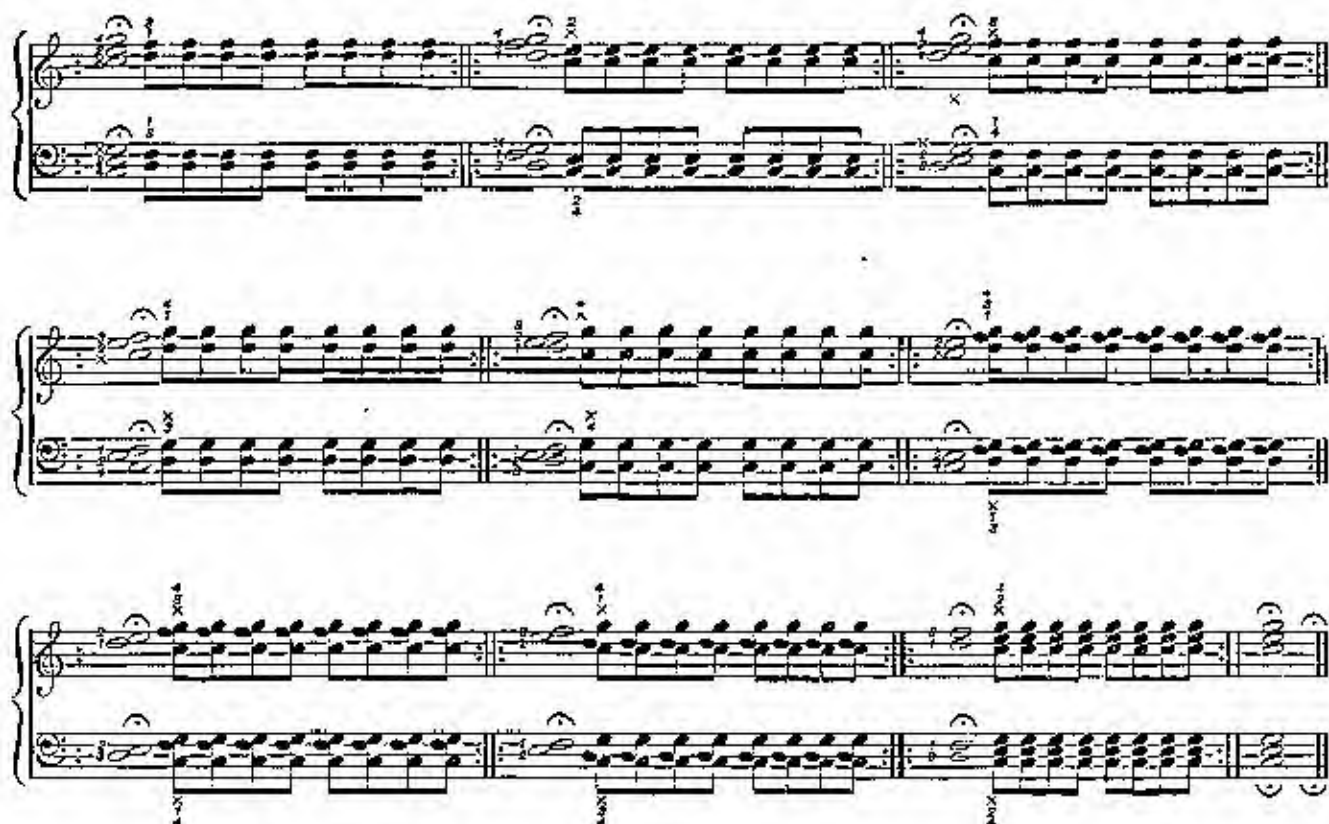
The intensity of the sound produced from the piano is in proportion to the force with which the finger strikes the key. The further the fingers are from the keys the greater the power of the levers, consequently the more intense the sound emitted; the more subdued the tone is to be, the more moderate must be the motion as well as the pressure of the fingers.

In passages that are to be rapidly executed, the fingers, of course, cannot be raised to so great a height as in slower passages.

If in rapid passages, however, great force is required, such force can still be readily obtained, when the strength of the fingers has been developed to the utmost; for, generally speaking, *rapid* passages may be regarded as a test of a performer's proper cultivation.

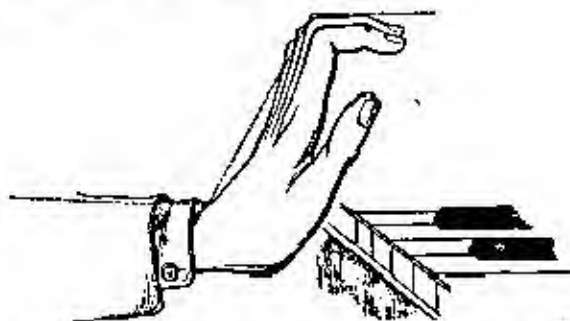
The following are the most important exercises for learning to raise the different fingers in the manner just described. The notes of the semibreves are to be put down without being sounded, and held firmly thus all the time, each exercise being played perhaps eight or twelve times consecutively. The hand and fingers must be kept in an equally good position throughout; the former even, and without raising the knuckles, and with the fingers bent; and while striking the keys, the fingers should be neither pointed nor pressed flat :—





### THE STACCATO TOUCH.

This touch is executed with the aid of the wrist.



The hand must be slightly raised from the wrist *before striking*, and then, with an easy movement, thrown, as it were, upon the key-board. So soon as it has struck, it must be raised again to its former position.

The arm must have nothing to do with this movement; and the raising of the hand must by no means be effected by lifting the forearm. In scales or other running passages the arm, of course, moves along with the hand.

Great care should, however, be constantly taken that the arm be not stiffened, nor the movement of the hand too violent, otherwise the performance may present a very ludicrous appearance.

In rapid and in soft passages there is less movement of the wrist than in the medium ones, or in those where *force* is required.

In the former cases, the *staccato* may often be produced by merely drawing back the fingers quickly, after striking, and without any marked movement of the wrist.



The following exercises are recommended for acquiring the *staccato* touch:—

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

The Exercises 1, 2, 3, 4 ought to be played also in octaves. The study of these exercises is at first fatiguing; the student must not therefore practise them long together, but at frequent intervals, until he has acquired strength and steadiness.

(First time of studying, M. M.  $\text{♩} = 92$ , but gradually increasing the speed to  $\text{♩} = 126$ .)

### THE LEGATISSIMO TOUCH.

The *legatissimo* touch consists in this, that a key, after being struck, is not raised again at the striking of the next one. By this device, which can only be employed in tones which belong to the same harmony, these tones are made to run into each other, as it were, and a greater fullness of sound is produced.

As this mode of touch is to be employed with *great care* in the execution of a piece, we advise the student who has not yet perfectly mastered the *legato* touch, to abstain from the use of the *legatissimo*; this mode of suffering the fingers to remain upon the keys is directly opposed to that of raising them, required in the *legato* touch, and renders the study of the latter much more difficult. A few examples are here given:—

I. SEB. BACH.

II. L. VAN BEETHOVEN.  
Legato touch.  
Legatissimo touch.

III. Moderato. J. B. CRAMER. IV. ROBERT SCHUMANN.  
p. cres. pp.

### THE PORTAMENTO TOUCH.

The *portamento* touch may be defined as a compromise between the *legato* and the *staccato*; it is used when notes are marked with dots, and a slur is placed over them.

The notes must be held nearly their full time.

They are to be played by a pressure of the fingers corresponding with the strength required for the bringing out of the tone, and by slightly raising the forearm. The following examples show the same passage played firstly *staccato*, secondly *legato*, thirdly *legatissimo*, and fourthly *portamento*:—

1. Staccato. 2. Legato.

3. Legatissimo. 4. Portamento.

4a. Execution of Portamento. (In slow time.) 4b. (In quicker time.)

## IV.—TECHNICAL EXECUTION.

The material that comprises technical execution on the piano consists of: 1, Scales; 2, Shakes; 3, Chords, divided into (a) Firm chords and (b) Broken chords; 4, Tremolo passages; 5, Double notes—thirds, connected fourths and sixths; 6, Octaves.

As scales form the actual basis of a good, correct, even and pleasing execution, no amount of pains and trouble ought to be spared to ensure thorough efficiency and fluency in the performance of them. The difficulty of playing scales is found in two points: the acquisition of an absolute *evenness* of strength in all the five fingers, and the faculty of passing the thumb under the hand in so quiet and gentle a manner that no jerking or breaking of the even flow of the scale is perceptible. Bach truly remarks: "*a scale ought to resemble a string of pearls in which all the pearls are of equal size and each touches the next without adhering to it.*" The study of scales is frequently begun without a proper preparation. The preliminary exercises that ought to be completely mastered before the actual scale-practice is taken in hand consist of—

(a) Exercises for the thumb; and

(b) Exercises for making all five fingers thoroughly independent of each other.

For the strengthening and rendering the thumb movable, supple, and pliable, the following exercises are highly recommended:—

*The semibreves are to be held down firmly.*



All these exercises are to be played in slow time, and care must be taken that the thumb may strike with equal force even the most inconvenient notes.

When a certain facility and readiness in moving the thumb has been acquired, the following exercises may be studied :—



After the learner has gone through these exercises steadily and with earnest attention, it will be good for him to bestow great care on the task of rendering the five fingers of each hand fluent or, we may say, *liquid*. At the same time great care must be taken to employ the thumb liberally and frequently on the black keys. The following exercises will be found useful for this preliminary part of scale-study:—











# EXERCISES FOR THE USE OF THE THUMB AND FOURTH FINGER ON THE BLACK KEYS.

The image contains five systems of musical exercises, each with a treble and bass staff. The exercises are in B-flat major (two flats). They focus on the thumb and fourth finger. Fingerings are indicated by numbers 1, 2, 3, 4, and 'X' marks above or below notes. The exercises involve ascending and descending scales and arpeggios across the black keys.

It is highly recommendable to transpose these exercises into the other keys, and to practise them with equal zeal and attention. After having thus prepared the ground for scale-playing, the scales may now be begun from the very first: the scale-practice ought to extend over four or five octaves. It is a *decided mistake* to play the scales only within one or two octaves, and to stop on, or give an accent to, the tonic or principal note. An extension of the compass in scale-practice is very necessary for the acquisition of an even and easy movement of the arms and body. Although the scales are generally played in the order beginning with C major, and proceeding from the key of one sharp or flat to that of six sharps or flats, we should recommend, for the sake of becoming thoroughly acquainted with the mode of fingering, the following order.

Taking the right hand, we find *one* scale only in which the thumb comes on the fifth note, namely:—

F major.

In seven scales the thumb comes on the *fourth* note, namely:—

C major. D major. E major.

G major. A major. B major.

F sharp or G flat major.

Two scales place the thumb on the *third* note, namely:—

A flat major. D flat major.

In two scales we find the thumb on the *second* note, namely, in the scale of—

B flat major. E flat major.

In the left hand we find that the thumb is employed in six scales on the *fifth* note, namely, in the scales of—

C major. G major. D major.

A major. E major. F major.

Four scales place the thumb on the *third* note, namely:—

B flat major. E flat major.

A flat major. D flat or C sharp major.

Again, the scales of—

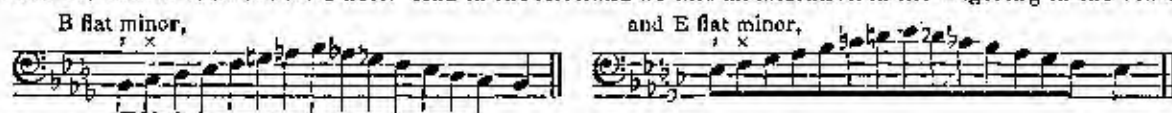
B major. G flat or F sharp major.

employ the thumb on the *fourth* note.

The fingering for the scales in *minor* keys remains the same, with the exception of the scale in F sharp minor, which, for the right hand, takes the following fingering:—



Therefore the thumb is on the third note. And in the left hand we find an alteration in the fingering in the scales of—



which place the thumb in the minor mode on the *second* note.

It is very advisable to practise the scales according to this classification; a great deal of doubt about the way of fingering will thus be avoided.

In executing the scales, the chief difficulty is found in passing the thumb under the fingers and the second and third fingers over the thumb.

Somewhat to lessen this difficulty, the scholar should bend the hand a little inwards, though not in too great a degree. By this position, the thumb of the right hand, in ascending the scale, and the second and third finger in descending, will have to reach a shorter distance, and the execution becomes more easy. The same is the case in the left hand, with the thumb in descending and the fingers in ascending.

To render this position of the hand more easy, the arm should be kept a short distance from the body, and must be moved along with the hand; at the same time it should be kept perfectly steady; there must be no twisting or turning.

When the thumb is to pass under the fingers, as each finger touches its note the thumb should be directly under it, so that it may reach its own key exactly at the right moment. By attending to this method all twisting and turning of the hand can be avoided.

The student must pay especial attention to the thumb in practising the scales, and must take care that it passes under the fingers in the manner just described; and this strict attention should be kept up until perfect facility and fluency are attained.

Many players allow the first finger of the right hand in ascending the scale, and the first of the left in descending, to linger upon its key. Great care must be taken to avoid this fault.

As the passing under of the thumb is more difficult to execute than the passing over of the second and third fingers, the ascending scale must be practised more frequently with the right hand, and the descending with the left; and let each be practised separately at first.

When both hands are taken together, the student should practise the scales of C, G, D, A and E major first, especially moving the hands from each other. Greater equality in the two hands is obtained in this way, because the corresponding fingers are passed under and over at the same moment.

Playing the scales in parallel motion presents some difficulty at first, because this correspondence does not take place. When a wrong key is struck, or a fault in fingering is made, the student must begin the scale again, instead of correcting the error where it occurs. In this way only can certainty and accuracy of execution be attained.

So soon as the student can play the scales in contrary motion and in parallel motion, in octaves, with perfect certainty, he should practise them in tenths, thirds and sixths.

When he has acquired a firm, even touch, he should practise them with different effects of light and shade, particularly with a *crescendo* in ascending, and a *decrescendo* in descending. This prepares the way for a rule which is almost universally required in musical expression. In *crescendo* playing the too common habit of hurrying must be carefully guarded against.

The *beauty* of scale-playing consists in its *equality*, *roundness* and *uninterrupted continuity*; there ought not to be the smallest indistinctness; there should be neither hurrying nor hesitation; no note more prominent than the others, except where the composer has indicated such an intention. There is a peculiar charm

in that swift and even process of gliding over the key-board, more particularly if the performer has a *graceful* movement of the hand and a *quiet, firm, yet natural* and easy position at the piano. Many hours of diligent and attentive practice are necessary to overcome these difficulties, but the student may be certain that in good scale-playing will be found the true and real foundation for an even, satisfactory, and musician-like performance.

### THE MAJOR SCALES.

**C major.**  
In octaves.

In tenths.

In sixths.

**G major.**  
In octaves.

In tenths.

In sixths.



D major.

A In octaves.



In tenths.



In sixths.



A major.

X In octaves.



In tenths.



In sixths.



E major.

In octaves.



In tenths.



In sixths.



B major.

In octaves.



In tenths.



In sixths.



F# major  
(G# major).  
In octaves.



In tenths.



In sixths.



D# major  
(C# major).  
In octaves.



In tenths.



In sixths.



A $\flat$  major.  
In octaves.

In tenths.

In sixths.

E $\flat$  major.  
In octaves.

In tenths.

In sixths.



B $\flat$  major.  
In octaves.

In tenths.

In sixths.

F major.  
In octaves.

In tenths.

In sixths.

In order to play the scales in thirds, refer to those in tenths, and begin either an octave lower with the right hand or an octave higher with the left, retaining the same fingering. All the scales may be played over three and four octaves, and with both hands an octave farther apart; also with a contrary motion, which is executed by beginning with both hands in the middle of the key-board on one and the same key, the right hand then playing upwards, the left downwards, and so back again.

## THE MINOR SCALES.

A minor.

E minor.

B minor.

F# minor.

C# minor.

G# minor (A# minor).

E $\flat$  minor  
(D $\sharp$  minor).B $\flat$  minor.

F minor.



C minor.



G minor.



D minor.



In order to play the minor scales also in tenths and sixths, the commencement of every major scale of similar title is to be observed. To play them in thirds, it is only necessary, as before in the major scales, to refer to the tenths, which have to be begun either an octave lower with the right hand, or an octave higher with the left. They are, like the tenths and sixths, to be played two octaves apart, and to be practised finally with the contrary motion also, beginning with both hands in the centre of the key-board on the same note.

Besides the way marked above, by which the sixth and seventh notes are raised in ascending, and lowered in descending, there is another method of forming the scale, by raising the seventh note alone, but leaving the sixth unchanged, ascending as well as descending, according to the signature,—whereby the augmented second, characteristic of the minor key, arises.

### THE MINOR SCALES WITH MINOR SIXTHS AND MAJOR SEVENTHS SAME ASCENDING AND DESCENDING.

AUGMENTED SECOND BETWEEN F $\flat$  and G $\sharp$ .



AUGMENTED SECOND BETWEEN C $\flat$  and D $\sharp$ .



AUGMENTED SECOND BETWEEN G $\flat$  and A $\sharp$ .



AUGMENTED SECOND BETWEEN D $\flat$  and E $\sharp$ .



AUGMENTED SECOND BETWEEN A♯ AND B♭.

C<sup>e</sup> minor:

AUGMENTED SECOND BETWEEN  $E_2^2$  AND  $F_X$ , OR  $F_D$  AND  $G_2^2$ .

G# minor,  
or  
Ab minor.

AUGMENTED SECOND BETWEEN B♯ AND C♯, OR C♯ AND D♯.

D minor,  
or  
E $\flat$  minor.

AUGMENTED SECOND BETWEEN  $G\flat$  AND  $A\flat$ , OR  $F\sharp$  AND  $G\times$ .

B $\flat$  minor,  
or  
A $\sharp$  minor.

AUGMENTED SECOND BETWEEN  $D^b$  AND  $E^b$ .

F minor.

AUGMENTED SECOND BETWEEN  $A\flat$  AND  $B\sharp$ .

**C minor.**

Measures 1-4 of the C minor section. The first staff (treble clef) contains measures 1, 2, 3, and 4. The second staff (bass clef) contains measures 1, 2, 3, and 4. The music is in 2/4 time and features various chords and melodic lines with fingerings and breath marks indicated by 'x'.



AUGMENTED SECOND BETWEEN  $E\flat$  AND  $F\sharp$ .

G minor.

AUGMENTED SECOND BETWEEN  $B\flat$  AND  $C\sharp$ .

D minor.



## CHROMATIC SCALES.

The fingering marked *a*, called the *French*, is the most useful; and is especially to be employed when a *firm* and *vigorous* tone is required.

That marked *b*, called the *English*, is more suitable for passages that are to be played *lightly* and *rapidly*.

That marked *c*, the *German* or *mixed* method, is the least used.

We recommend the *first* for special study; advanced players may devote some time also to the *second*.



To acquire the gradual swell of the chromatic scale, we cannot do better than to imitate on the piano the *soughing of the wind*. The beauty of the chromatic scale lies, even more than that of the diatonic scale, in the gliding succession of notes; in the perfect connection of each link (or note) with the next: it should be impossible to detect any break or jerk. For this reason it may be recommended that the student play *crescendo* whilst proceeding *upwards*, and *decrescendo* in going *downwards*. The most useful manner to practise chromatic scales, however, is the one indicated above.

## MAJOR AND MINOR SCALES IN THIRDS AND SIXTHS.

These must be practised exceedingly *slowly*, and with never-ceasing attention: the importance of the utmost pliability in the movement of both hands should ever be kept in view.

## MAJOR SCALES.

The fingering here given for the scales of thirds and sixths is that which is most convenient for the execution of these scales in an even and well-connected manner, when the player has perfectly overcome the difficulty of using the thumb with freedom on the black keys. (Compare with this mode of fingering the method advocated in the Supplement to Carl Tausig's selection from Clementi's "Gradus ad Parnassum.")

C major.

In thirds.



In sixths.\*



G major.

In thirds.



In sixths.\*

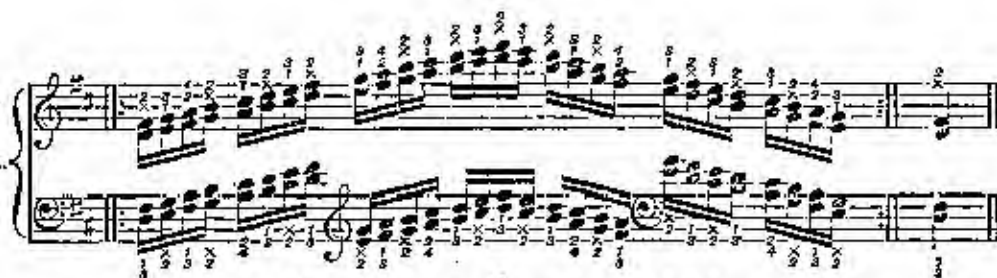


\* The fingering of the scales of fourths (n. n.) is almost the same as that of the scales of sixths; for instance:—



D major.

In thirds.

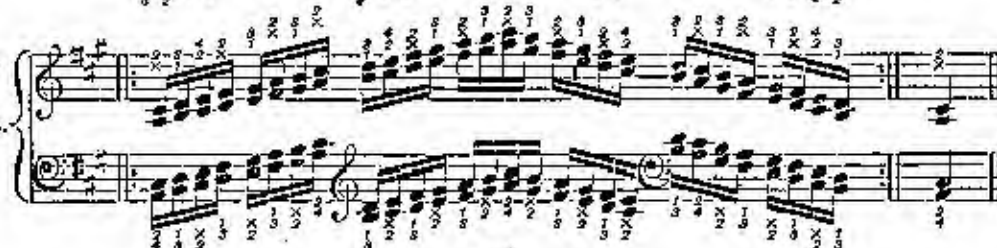


In sixths.



A major.

In thirds.



In sixths.



E major.

In thirds.



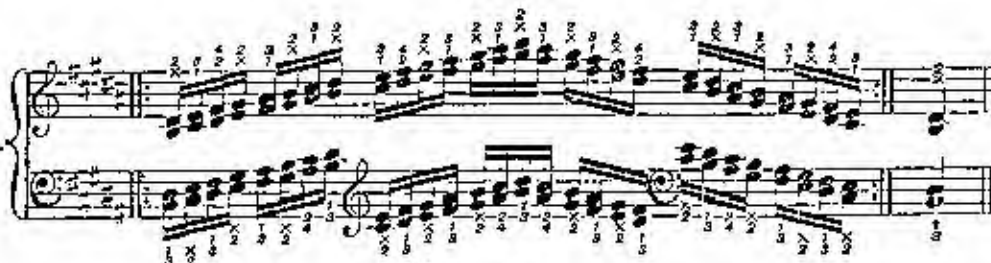
In sixths.





B major.

In thirds.



In sixths.



F# major.

In thirds.

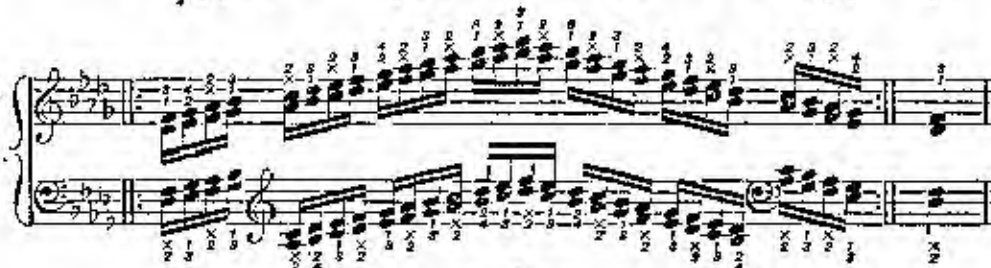


In sixths.



D# major.

In thirds.



In sixths.



A $\flat$  major.

In thirds.



In sixths.

E $\flat$  major.

In thirds.



In sixths.

B $\flat$  major.

In thirds.



In sixths.



F major.

In thirds.



In sixths.



## THE MINOR SCALES.

A minor.

In thirds.



In sixths.



E minor.

In thirds.



In sixths.



B minor

In thirds.



In sixths.



F# minor.

In thirds.



In sixths.



C# minor.

In thirds.



In sixths.





G<sup>♯</sup> minor.

In thirds.



In sixths.

E<sup>b</sup> minor.

In thirds.



In sixths.

B<sup>♭</sup> minor.

In thirds.



In sixths.



F minor.

In thirds.

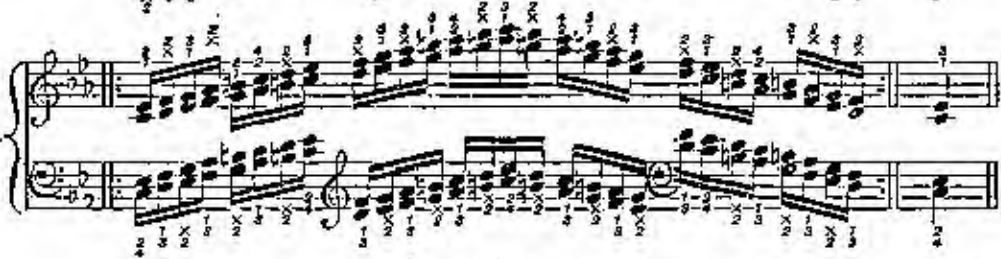


In sixths.



C minor.

In thirds.



In sixths.



G minor.

In thirds.



In sixths.



D minor.

In thirds.



In sixths.



## SCALES IN OCTAVES.

Fingering for connected octaves, when they are to be played slowly:—



When octave passages are to be executed rapidly, the player must connect them as smoothly as possible, by a skilful gliding of the thumb and fingers, and by using the second and third fingers on the black keys, as well as by passing the second and third fingers over the fourth (right hand ascending, left hand descending) and the fourth finger under the third and second (right hand descending, left hand ascending).





## CHROMATIC SCALES IN THIRDS, FOURTHS, FIFTHS, SIXTHS AND OCTAVES

Chromatic Thirds. (Chord of the Diminished Seventh.)



(Compare with this fingering Chopin's Study, Op. 25, No. 6.)

Chromatic Fourths. (Chord of the Sixth.)



Chromatic Fifths and Fourths. (Chord of the Diminished Seventh.)



Chromatic Sixths.





Chromatic Octaves.



## THE SHAKE.

We have said that the practice of the scale gives smoothness and an agreeable tranquillity and steadiness to the execution and thus produces a feeling of satisfaction in the hearer. In like manner we may affirm that the *shake*, more than any other device in the technical material of pianoforte-playing, gives *lustre*, *brilliance*, and *elegance*. A good shake is really one of the brightest ornaments produced by executive skill. Anyone who is desirous to hear a good example of the shake may readily do so by listening attentively to the thrilling notes of a canary-bird; the warbling, the brilliancy, and the freedom of execution of this natural musician may well give us a lesson how to perform a good shake. The shake is nothing more than a tremulous or vibratory movement. Strange to say, many players who are able to execute a good, rich, and distinct *tremolando* movement do not excel in the shake itself; and their failure arises from the simple reason that they do not allow sufficient freedom and play to the muscles, when performing the shake. It is not sufficient to produce the shake from the fingers only; the whole hand must move in a thoroughly easy and supple manner *from the wrist*, and thus the wrist and hand assist the fingers to move rapidly and easily. The evenness of a shake is of far greater importance than its actual rapidity; but it is evident that when both qualities—evenness and rapidity—can be united, the result will prove thoroughly satisfactory. The following manner is advisable for practising the shake with both hands:—



The musical score is a continuous exercise for piano, spanning seven systems of two staves each. The notation is dense, featuring a constant stream of sixteenth notes. Fingerings are indicated by numbers 1 through 8 above specific notes. Slurs are used to group phrases of notes. The exercise concludes with a double bar line and a small 'x' mark above the staff in the final system.

This exercise ought to be practised in a similar manner on all the different keys, using the thumb on the black keys.





When many descending shakes succeed each other, the small notes of the terminations are suppressed (excepting in the last), because the commencement of the second shake serves as the termination of the first :—



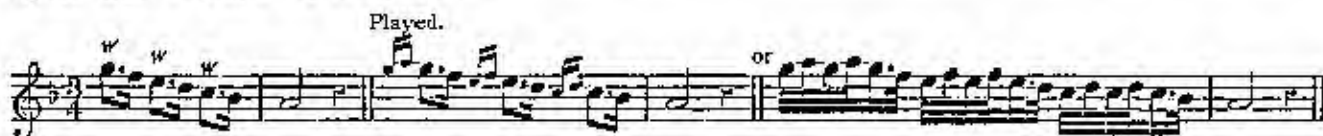
Shakes in thirds are fingered in different ways ; for instance, thus :—



Shakes in fourths are fingered like shakes in sixths, thus :—



The *mordente* (or trill) is a brief shake indicated by the sign # placed above the note on which it is to be used, and is sometimes executed with one and sometimes (in slow movements and old clavier music signed thus—*mw*) with two turns, thus :—



## CHORDS.

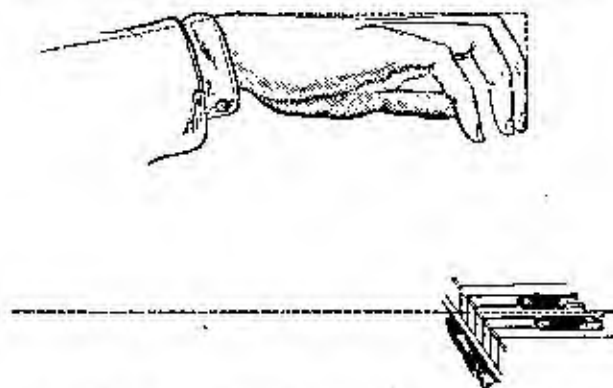
### I. FIRM CHORDS.

The chief requisite for playing chords effectively is the possession of sufficient and equal strength in all the fingers. Whether the chord is formed of three, four, or five notes, the distinctness of the middle note or notes will be always the essential and most important point. It is but rarely that teachers are gratified by hearing their pupils play good, firm, and distinct chords. The modern tendency to play in the broken or *arpeggio* manner has become so generally diffused, that some performers seem to consider firm chords as altogether obsolete. The chord, when firmly played, is the expression of determination, strength, and earnestness ; the broken chord, or the *arpeggiando*, on the other hand, is the expression of softness, languor, despondency, and irresolution. The one may be likened to the man, the other to the woman, in Milton's great epic :—

" For contemplation he, and valour formed ;  
For softness she, and sweet attractive grace."



The reason why few performers excel in playing distinct and firm chords is to be found in the fact that the majority of players do not raise the fingers *high* enough for striking the keys effectively down. The fingers ought in this case to be regarded as hammers; a decided, firm touch ought to leave no doubt as to the intention of the player. The following position of the arm and hand for playing firm chords is recommended:—



It may be advisable to *bend* the fingers a little whilst playing chords; by shortening our fingers we gain in what may be called "the power of attack." An outstretched finger cannot exert so much nervous force as the bent finger; the outstretched finger touches the key with the fleshy part; the bent finger with the harder tip, which, by the help of the bone and nail, possesses greater power, and consequently gives more certainty, distinctness, and precision. A firm chord must possess a certain *ringing*, vibrating quality; but by all means let the performer carefully avoid the besetting temptation to *thump*. Thumping, or the unregulated striking of the keys, causes the hammers to touch the strings with a sidelong motion, and produces a dry, muffled sound, without crispness or expression. Thus, thumping produces merely noise; but a good, energetic, yet elastic pressing down of the keys shows power intelligently applied. The beauty of the firm chord consists in its crispness and sonorous quality.

(Excellent examples of the splendid effect of firm chords are to be found in the *prestissimo* of Beethoven's first Sonata; in the same master's Sonata (No. 23), Op. 57, first movement, seventeenth bar; and in his so-called Waldstein Sonata (No. 27), Op. 53, last movement in the *ff* part, beginning after the *minors*. See also Schumann, Op. 13, Variation No. 3.)

## II. ARPEGGIO CHORDS.

*Arpeggio* chords, or harp-like chords, are those in which the notes are struck consecutively, not simultaneously. The *arpeggio* or *arpeggiando*, particularly when applied to accompaniments, and executed in a soft, delicate, and graceful manner, forms one of the greatest beauties of pianoforte-playing. Our great composers—Bach, Haydn, Mozart, Beethoven, Mendelssohn, and Schumann—understood thoroughly how to avail themselves of the really indescribable charm which the *arpeggio* possesses; but they used this effect with moderation and discretion, not indiscriminately and extravagantly, as it is too frequently used at the present time. Like the scale, the *arpeggio* requires evenness and smoothness to produce an agreeable effect. In compositions where the melody is sustained and is half-hidden, as it were, like a beautiful face covered with a diaphanous veil, the performer can exhibit the *arpeggio* to the best advantage. The following examples will show the different effects of the *arpeggio*:—

I. *Allegro.* [JOH. SEBASTIAN BACH (1685—1750).]

## II.

*Allegro.*

GEORGE FR. HANDEL (1685—1759).

III. *Molto Allegro.*

JOSEPH HAYDN (1732—1809).

## IV.

*Allegro.*

W. A. MOZART (1756—1791).

Y.

Abbé JOSEPH GELINEK (1757—1825).

*A Negro.*

Allegro.  $4 \times$   $1 \times 2 \times 2 \times$   $1 \times 7$   $X \times 1$   $X \times 3$   
 $f$   $X \times 2$   $1 \times 7 \times 3$   $X \times 1$   $X \times 3$   
 $2 \times 1 \times 2$   $1 \times 7 \times 3$

## vL.

JOHANN LUDWIG DUSSEK (1761—1812).

*Allegro.*

VII. *Allegro.*

DANIEL STRIBELI (1764—1823).

VIII. *Molto Allegro.*

LUDWIG VAN BEETHOVEN (1770—1827).

A musical score for the song 'The Rose Tree'. The score is written for piano and voice. The piano part is in the left hand, featuring a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part is in the right hand, with a melody that is simple and easy to sing. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of the piano part and the first line of the voice part. The second system contains the next two lines of the piano part and the second line of the voice part. The piano part ends with a double bar line and a repeat sign. The voice part ends with a double bar line and a repeat sign.

IX. *Moderato espressivo.*

JOHN BAPTIST CRAMER (1771—1858).

X. *Allegro*,  
vivace.

JOHANN NER. HUMMEL (1778-1837)



XI. *Molto Allegro.*

FERDINAND RIES (1784—1838).



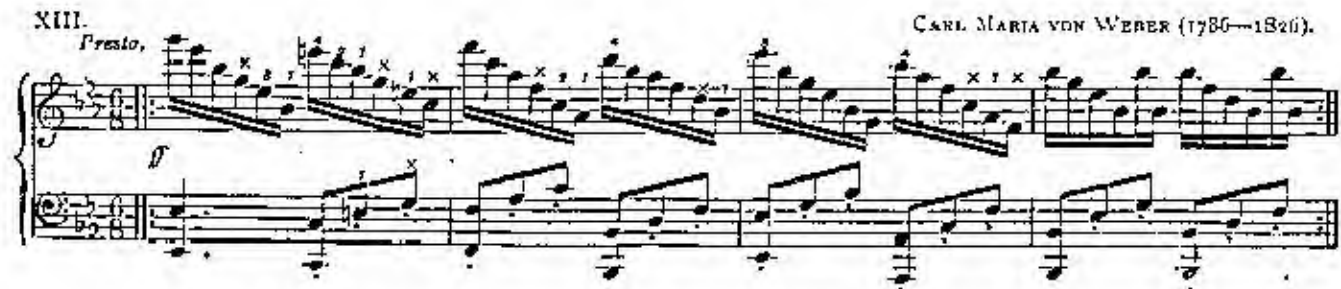
XII.

GEORGE ONLOW (1784-1853).



XIII.  
*Presto,*

CARL MARIA VON WEBER (1786—1826).





XIV.

CARL CZERNY (1791—1857).

*Allegro.*

*f*

*8va...*

XV.

*Allegro.*

FELIX MENDELSSOHN (1809—1847).

*p leggiero.*

XVI.

*Allegro vivace.*

FREDERIC CHOPIN (1810—1849).

*p legatissimo.*

*8va...*

XVII.

*Vivace.*

ROBERT SCHUMANN (1810—1856).

*pp*

*Ped.*

XVIII.

*Lento.*

FRANZ LISZT (1811—).

*p*



XIX.

SIGISMUND THALBERG (1812--1871).

*Moderato.*

*ff*

*8va.*

This musical score is for a piece by Sigismund Thalberg, marked 'Moderato' and 'ff' (fortissimo). It is written for piano and features an 8va (octave) section. The score consists of two systems of staves. The first system shows the right hand with a series of ascending and descending eighth-note patterns, marked with 'x' and '2 3 4'. The left hand plays a steady eighth-note accompaniment. The second system continues the right-hand melody, which is marked '8va.' for the octave section, while the left hand continues its accompaniment.

XX.

ADOLPH HENSELT (1814--).

*Allegro.*

*ff*

This musical score is for a piece by Adolph Henselt, marked 'Allegro' and 'ff' (fortissimo). It is written for piano. The score consists of two systems of staves. The right hand plays a rapid, ascending and descending eighth-note pattern, marked with 'x' and '2 3 4'. The left hand plays a steady eighth-note accompaniment.

XXI. *Allegro vivace.*

THEODORE DÖHLER (1814--1855).

*f* *Melodia marcato.*

*crec.*

This musical score is for a piece by Theodore Döhler, marked 'Allegro vivace', 'f' (forte), and 'Melodia marcato'. It is written for piano. The score consists of two systems of staves. The right hand plays a rapid, ascending and descending eighth-note pattern, marked with 'x' and '2 3 4'. The left hand plays a steady eighth-note accompaniment. The second system includes a 'crec.' (crescendo) marking.

The number of pianoforte effects derived from the *arpeggio* is truly astonishing. As preliminary or preparatory studies for the correct, even, and fluent execution of broken chords, the following examples may be recommended. To save space only one staff is filled up; the fingering *above* the notes is to be taken by the *right*, that *under* the notes by the *left* hand:—

The first section contains seven staves of musical notation. Each staff is a single line of music in C major, filled with various arpeggiated chord exercises. The exercises include:
 

- Staff 1: Triads and dyads with simple fingering.
- Staff 2: More complex arpeggios, some with sixteenth notes.
- Staff 3: Rapid sixteenth-note arpeggios.
- Staff 4: Similar to Staff 3, with different fingering patterns.
- Staff 5: Further variations of sixteenth-note arpeggios.
- Staff 6: More complex patterns, including some with grace notes.
- Staff 7: Final staff of the first section, featuring rapid sixteenth-note runs.

 Fingering numbers are provided for both hands: numbers above the notes for the right hand and numbers below the notes for the left hand.

The following examples are more difficult of execution:—

The second section contains three staves of musical notation, which are more difficult than the first section. Each staff is a single line of music in C major, featuring:
 

- Staff 1: Complex sixteenth-note arpeggios and some trills.
- Staff 2: Further variations of complex sixteenth-note patterns.
- Staff 3: Final staff of the second section, including some trills and rapid sixteenth-note runs.

 Fingering numbers are provided for both hands: numbers above the notes for the right hand and numbers below the notes for the left hand.

The following studies are recommended for acquiring facility in all possible kinds of *arpeggio* playing :—  
Clementi's " Gradus ad Parnassum," Nos. 12, 24, 30.

Cramer's " Exercises " (Peters' Edition), Nos. 5, 12, 15, 18, 21, 23, 24, 27, 33, 38, 46, 56.

Czerny's " L'Art de délier les Doigts," Op. 740, Nos. 2, 6, 12, 14, 15, 26, 31, 36, 46, 47, 50.

For extended *arpeggios*, see Chopin's " Studies," Op. 10, Nos. 1 and 11; Op. 25, Nos. 1 and 12; and the " Studies " of Ferdinand Hiller, Ignaz Moscheles, Stephen Heller, Sigismund Thalberg, Ludwig Berger, Franz Liszt, &c. All these " Studies," however, are for more advanced performers; for beginners, the " Twelve Arpeggio Studies " by A. Krause are very recommendable.

### TREMOLO EXERCISES.

In these exercises the key is struck—1, with a somewhat extended finger and in an elastic manner; 2, without such extension, each finger being moved downwards and raised as usual.

The page contains six systems of musical notation, each consisting of a piano (p) staff and a violin (v) staff. The exercises are characterized by rapid, repeated notes (tremolos) and specific fingerings indicated by numbers (1, 2, 3) and 'x' marks. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The exercises are arranged in a sequence, with some systems ending with a double bar line and a repeat sign. The overall style is that of a technical study book for piano and violin.



## STUDIES IN THIRDS.

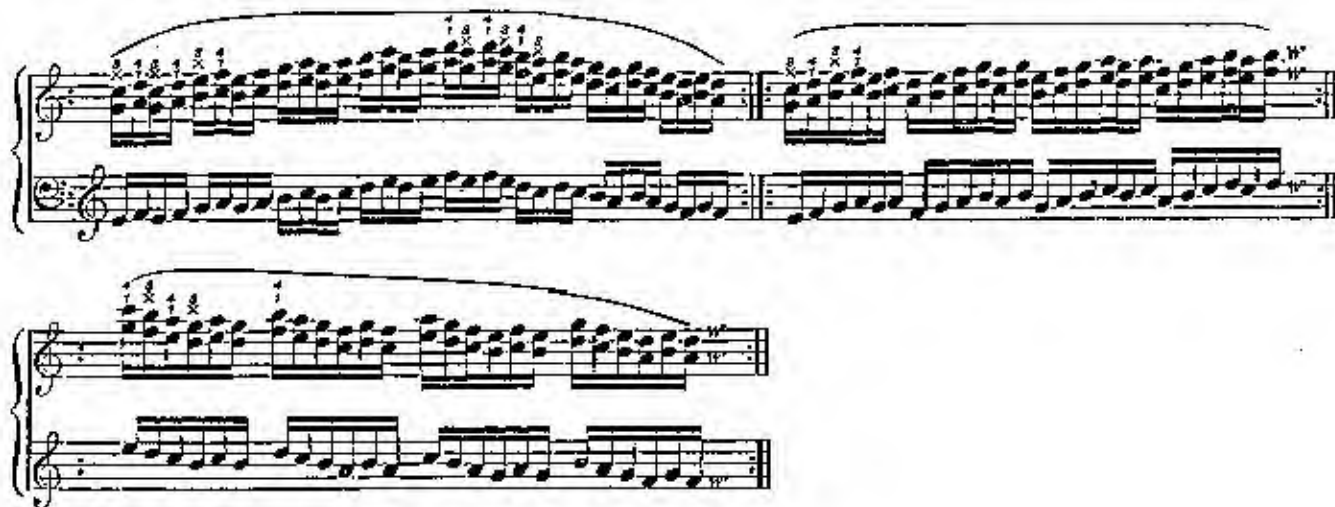
In playing thirds, fourths, and sixths, great care must be taken to raise the two fingers to an *equal height*, and to strike their respective notes at the *same instant*, so that not the slightest separation of the double notes may be perceptible. In the beginning, the following exercises must be played slowly and deliberately :—





## CONNECTED FOURTHS.

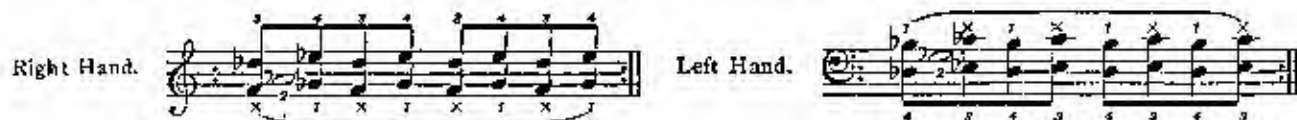
In exercises on connected fourths, a smooth, equal, supple, and elastic position and movement is still more required than in the playing of thirds. The greatest attention should be bestowed on acquiring a steady movement of the thumb; all the following examples must be learned in the strictly *legato* style; all jumping, jerking, or slovenliness must be rigorously avoided :—



## STUDIES IN SIXTHS.

An even and distinct performance of sixths is very difficult for players with small hands. The greatest attention is to be bestowed on the movement of the *third* finger. Sixths, played *legato*, must be performed with an entirely free and natural movement from the wrist. Only persons endowed with extraordinarily large hands can play sixths with a motionless wrist.

As a preliminary exercise for stretching the fingers, the following may be useful :—



The semibreve must be firmly held down.

The student having now carefully mastered the foregoing exercises, the following are to be taken in hand. The execution must be slow and careful; and again, *particular care is to be bestowed upon the third finger.*



These eight examples are afterwards to be transposed and practised in all the different keys.



After having sufficiently strengthened the fingers by these preliminary exercises, the student may proceed to the following examples:—



These examples ought also to be transposed into different keys with the same fingering.

For teaching the method of practising thirds, connected fourths and sixths, Carl Czerny's Toccata, Op. 92, in C major, is invaluable.

## OCTAVE-PLAYING.

The effective execution of octaves is one of the chief tests of a really good performer; for octave-playing requires not only great skill in manipulation, and a swift and smooth movement of the arm, but also a complete freedom of the wrist, with a certain amount of real and positive physical strength. The fingers ought to be kept always at the same distance from the keys, and should act with the quickness and suddenness of a steel spring. For an efficient and smooth *legato* execution it is indispensable to use the *third* finger on all the black keys; but performers who have large hands will find it very convenient and useful occasionally to employ also the *second* finger on the black keys. The thumb must be kept as closely as possible to the key; it ought to slide, to creep along. In slow passages it will be found advantageous to supplement the fourth with the third (or, if possible, the third with the second) finger, as this method ensures a greater continuity and smoothness of expression. The student ought also to try to obtain a kind of *undulating* movement of the hands; for this gives the fingers a motion completely independent of the arm, and thus adds to the smoothness and evenness of execution.

*Staccato* octave-playing is, however, subject to quite different conditions. Two systems may be employed. The first consists in playing with a *stiff* elbow and *stiff* fingers; the second, in playing with a completely *free* and *loose* wrist. The first method produces a clearer execution, which, however, may be deficient in *tone*, and is apt to betray the weak point of the pianoforte as an instrument—namely, the percussion sound; the second method will produce a richer, more sonorous tone (sometimes also a quicker execution), but with less distinctness.

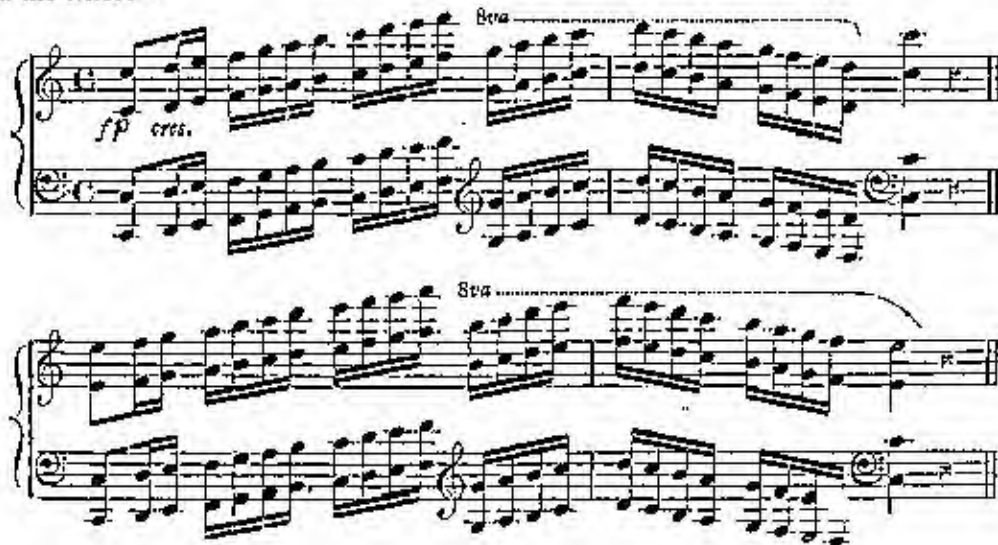
We give a few examples to be practised from the wrist :—



The following examples are to be practised in both manners; first from the wrist, secondly with a stiff hand. In the second manner the time must be rather slower than in the first; and throughout, the fourth finger of the right hand is to be used on the upper notes, the fourth of the left on the lower notes :—



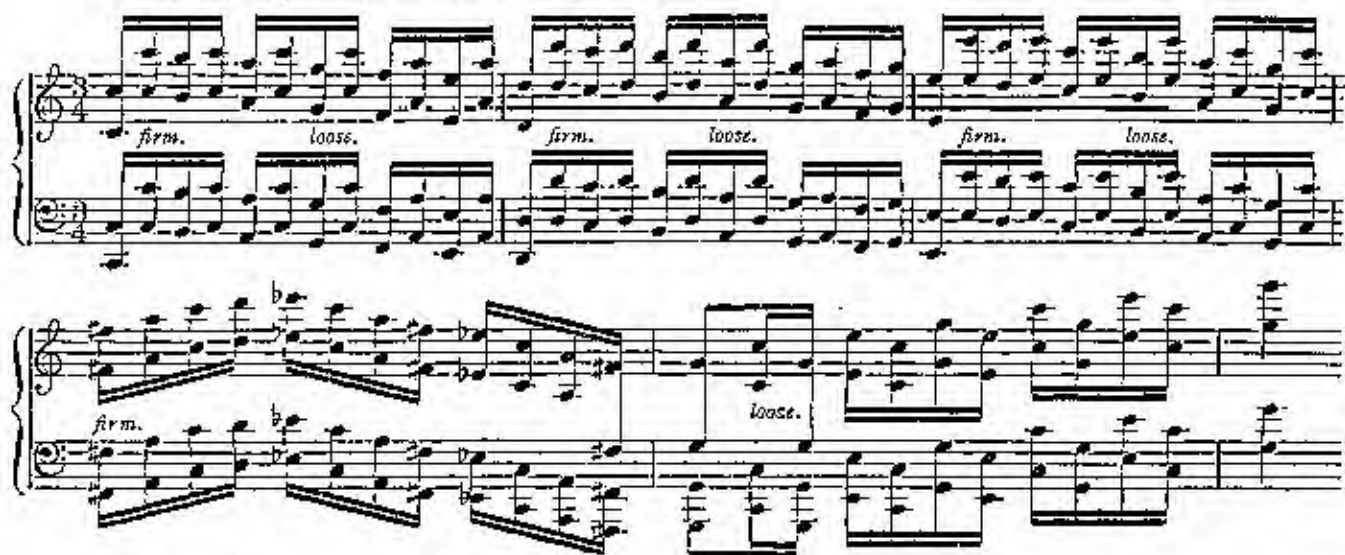
From the wrist :—



From the wrist and also with a stiff hand; in the latter case, the fourth finger of the right hand for all the upper keys, the fourth of the left for all the lower keys :—



The following example combines both manners:—



As exceedingly useful studies the following are recommended:—

Clementi's "Gradus ad Parnassum," No. 65 (Tausig's Edition, No. 26).

Czerny's No. 33 of Op. 740.

Moscheles' "Study in E flat minor," Op. 70.

Hummel's Op. 125, No. 8.

Hummel's Op. 18 (the latter part of the Fantasia)

Kessler's No. 8.

Hiller's Nos. 1, 5, 24.

Chopin's Op. 25, No. 10.

Beethoven's Op. 54 (First Movement).

## PART-PLAYING.

This department of pianoforte-playing is really the most difficult of all, as it requires absolute independence. It demands an *individuality* for each finger; but at the same time, proficiency in part-playing is an indispensable qualification for every performer anxious to do justice to the great works of our illustrious classical composers. Sebastian Bach's Fugues, Haydn's, Mozart's, and Beethoven's beautiful Slow Movements, one and all require a perfect independence of the five fingers in each hand for bringing out the manifold and subtle points in the composition, and for the just interpretation of the composer's meaning and intention. The following examples will elucidate the nature of part-playing:—

1. *Andante*.  $\text{♩} = 60$

This to be treated like a Soprano part.

JOHANN SEBASTIAN BACH (1685—1750).



This has to be kept subordinate to the others, but perfectly distinct and accurate.

II.

W. A. MOZART (1756—1791).



This example requires a striking difference of tone-quality in the quaver and the crotchet passages.

III.

L. VAN BEETHOVEN (1770—1827).



This example explains itself.

IV.

*Andante.*

CARL MARIA VON WEBER (1786—1826).



The part indicated by Weber as *tema* must be played with a richer tone than the accompaniment in semiquavers.



V. *Moderato.* (♩ = 116.)

JOHN BAPTISTE Cramer (1771—1858).

The part *a* should be played with a full, rich tone; *b* in a kind of murmuring manner; *c* distinct, but not too prominent; *d* full and very sonorous.

Among the best preliminary studies for part-playing are Sebastian Bach's fifteen two-part Inventions and fifteen three-part Symphonies. Also in Handel's Suites (for instance, the Suite in D minor, the Air with Variations), and in Rameau's and Couperin's pieces, many beautiful examples of part-playing, or the polyphonic style, are to be found. An unlimited number of beautiful examples in this style are also contained in Haydn's, Mozart's, and Beethoven's works.

### MODERN ORNAMENTS AND GRACES.

The small notes which serve as ornaments to a melody are the *appoggiatura*, the *acciaccatura* (crushing), the *slide*, the *gruppetto* or *turn*, the *shake*, and the *mordente* or *transient shake*. (Concerning the *shake* and *mordente*, see the chapter on the *SHAKE*.)

*Appoggiaturas* and *acciaccaturas* are small single notes, resembling each other, but differing in the mode of performance.

The *appoggiatura*, which is never more distant from the principal note than a tone above or a semitone below it (unless where it is a mere repetition of the preceding note), usually divides the time with the principal note.

Thus, is performed thus:

*Acciaccaturas*, *slides* and *groups of two or three notes* are placed immediately before the principal note.

Acciaccaturas. Slides. Groups of small notes.

In the old school it was understood that they should share in the time with the principal note—but they are now to be played quickly and lightly, before the time of the large note.

performed thus: not thus:



The *turn* (*gruppetto*) is composed of two, three, or four notes, ascending or descending, which should be closely united with the principal note, except in slow expressive passages, when it may often be played much slower with good effect.

This passage *Allegro*  is performed thus:

The same *Adagio*  thus:

An abbreviation is sometimes used to express the above turn, thus,  $\sim$ ; and Hummel recommends that when the turn is to begin with the lower note and to ascend, it should be written thus  $\text{Z}$ .

Descending turn.  Ascending turn. 

Effect. Effect.

If the highest or lowest note of a turn requires a  $\sharp$ ,  $\flat$ , or  $\natural$ , these signs are placed over or under the abbreviation.



Played thus. Played thus. Played thus.

Groups of four small notes, ascending or descending, often terminate with the note on which they have commenced: there are, however, exceptions to this rule:—



Exception.

The embellishment or grace ought always to be played more delicately than the passage which it is intended to adorn or embellish. In modern pianoforte music the ornaments are generally written in smaller notes, thus implying that the tone, like the print, ought to be diminished. The following example is from Chopin:—



8va. delicatiss.

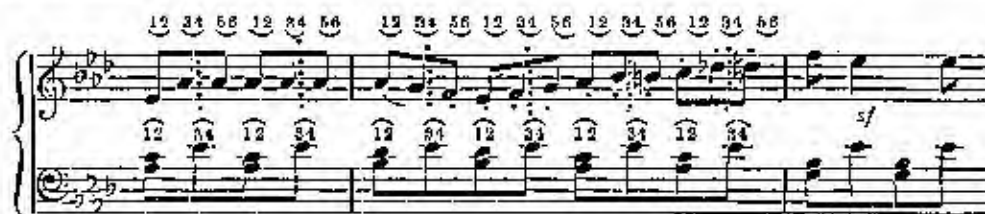
For embellishments, manners or graces of older music, see page 59.

## UNEVEN NOTES.

Almost every student finds it very difficult to play a group of two notes together with one of three, or one of four with another of six, six with eight, or eight with twelve; generally the effect produced suggests the idea of limping, or of a jerky or spasmodic movement. This difficulty can be overcome when the four and six notes, for instance, are played together exceedingly slowly. An example will explain the mode of proceeding:—



The student counts, in the right hand part, six semiquavers to each crotchet; in the left hand, however, only four. The following is the result:—



It cannot be too strongly recommended to the student to examine and analyse all such points with extreme care and deliberation. This very process of learning slowly, of examining and analysing the figure, assists the student's ear in music as much as the magnifying glass helps the eye of the scientific student of nature, in becoming acquainted with the minutiae of an object.

## THE USE OF THE PEDALS.

The use of the pedal on the right, sometimes called the "loud pedal," is to raise from the strings the dampers, which check the vibrations of the sound, and consequently, to increase the volume of the tone. It is therefore evident that the pedal ought strictly only be applied for passages of one harmony, care being taken to release it whenever the harmony changes, or when the passages are composed of notes in either diatonic or chromatic succession.

The pedal on the left, called the "soft pedal" by shifting the key-board, causes the hammer to strike one wire or string less than the usual number. If used properly, and if assisted by a delicate touch, it produces a most excellent effect; if the performer, however, does not reduce the power of touch when using the pedal, it will do great harm to the instrument, besides producing a nasal, muffled tone, which becomes monotonous and wearisome.

The music of the modern school, abounding in modulation, obliges the foot to be kept in almost perpetual motion, and therefore easily puts the pedal out of order. The pedals ought to be pressed down so gently that this movement of the foot is perfectly inaudible.

Pedals ought never to be used for the *first practice*. Many performers who are deficient in precision, correctness, and clearness, conceal their want of skill by means of the loud pedal. The result is, however, a mere confused noise—a kind of musical chaos, which at once acts most detrimentally on the progress of the student and fatigues the listener.

In *staccato* passages the pedals ought never to be used, for the simple reason that by using them the *staccato* ceases to have the effect of detached notes.

These are merely the chief principles for the proper use of the pedals; the limits of our treatise do not allow us to go into details. The student who desires to become acquainted with a rational use of the pedals is advised to look carefully through Beethoven's Sonatas, beginning with Op. 27 (the so-called Moonlight Sonata), Moscheles' Studies, Op. 70, Thalberg's Fantasias, Chopin's Nocturnes, Mendelssohn's Songs without Words, and Liszt's Transcriptions of Schubert's Songs.

## FINGERING.

The fingering ought to be practical, and ought thoroughly to accommodate itself to the peculiarities of the construction of the hand; it is therefore almost impossible to lay down strict rules for fingering. One *general* rule is certainly that, as the whole system of pianoforte-playing is founded upon the scale, the fingering ought to approach as much as may be to the scale itself. The fingering for broken chords is absolutely the same as that used for firm chords; in mixed passages, the performer has to find out the structure of the chord to determine the system of fingering. For example—



In passages like the following—



the fingering becomes evident, through the sequences.

In passages like this (Beethoven, Op. 7)—



the fingering *a* will best suit weak hands; that marked *b* is practical for stronger hands.

In passages like the following—

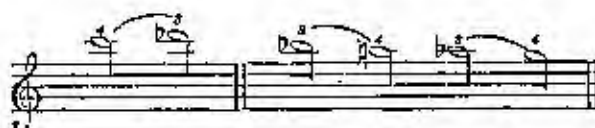


the fingering *a* will be found best for small and weak hands; *b* for hands of a larger size; *c* for large and very powerful hands.

A very ingenious mode of fingering is given by Chopin:—



Indeed, the mode of taking the third finger after the fourth in ascending, and the fourth after the third in descending,



indispensable for the proper execution of Sebastian Bach's Fugues, is also very necessary in modern music. An excellent example of this mode of fingering is given in Chopin's "Study in A minor," Op. 10, No. 2. Further excellent examples of the practical, systematic, and thoughtful application of fingering are, amongst others, to be found in Johann Sebastian Bach's "Suites," edited by Griepenkerl; in Czerny's "School of Velocity," Op. 239, and "L'Art de délier les Doigts," Op. 740; in Moscheles' "Studies," Op. 70; in Liszt's "Caprices," after Paganini; and in Hummel's "Studies," Op. 125. The following few hints as to general principles to be observed will be found useful:—

In the use of the fingers let the player be guided by the construction of his hand, which should always keep its natural position.

The fingering for pieces which demand a rapid execution must be laid down according to strict rules, and ought to be in harmony with the rhythmical accent to be given. Take for an example Chopin's "Study No. 4," Op. 10.

The same finger ought not to be used upon two adjacent keys, when the tones are to be connected. Exceptions may be found in part-playing, for instance in four-part fugues. The thumb should be freely employed on black keys, when by this means a uniform execution can be obtained.

For *pianissimo* passages a *wide* fingering should always be taken, as any constraint upon the muscles might interfere with that supple and easy movement of the hand which is indispensable for soft playing.

Let the player diligently practise the quiet changing of the fingers upon a single key. We give an example by Dr. Schumann:—





## V.—ON PRACTISING.

Practising is not merely a mechanical work, but has also an intellectual phase which, when properly developed, produces good fruit, in saving time and trouble, and in a readier achievement of the wished-for result. The first condition for a good and useful practice is a judicious apportioning of the time at the pupil's disposal. Taking the minimum of time that can with any good result be devoted to pianoforte-practice, namely, one full hour daily, we would recommend the following distribution :—

|   | Minutes.           |
|---|--------------------|
| Technical exercises—scales ... ..   | 10                 |
| Study ... ..  | 15                 |
| Classical piece, one movement of a Sonata, or a single classical piece ... .. | 25                 |
| A lighter piece (drawing-room music) ... ..                                   | 10                 |
|   | <hr/> 60 = 1 hour. |

If the student intends to devote his life to the musical art, four hours daily are indispensable. The first division of this period of four hours ought not to exceed two full hours. These two hours might be apportioned in the following manner :—

|   | Minutes.             |
|---|----------------------|
| Technical exercises—scales, single or double ... .. | 30                   |
| Studies ... ..                                      | 30                   |
| Sonata or Concerto ... ..                           | 40                   |
| Lighter piece (drawing-room piece) ... ..           | 20                   |
|   | <hr/> 120 = 2 hours. |

The amateur student will generally find a little spare time in the afternoon, say forty-five minutes; these forty-five minutes ought to be used thus :—

|   | Minutes.          |
|---|-------------------|
| Playing through the study learnt in the morning, with repetition of one or two learnt before ... .. | 10                |
| Classical piece, with repetition of one or two movements learnt before ... ..                       | 20                |
| Reading at sight or playing from memory ... ..  | 15                |
|   | <hr/> 45 minutes. |

The professional student may use the second portion of his day's practice, the two afternoon hours, in the following manner :—

|  | Minutes.             |
|--|----------------------|
| Technical Exercises ... ..                       | 20                   |
| Studies ... ..                                   | 20                   |
| Sonata or Concerto ... ..                        | 30                   |
| Repetition of former pieces ... ..               | 20                   |
| Exercising the memory or reading at sight ... .. | 30                   |
|  | <hr/> 120 = 2 hours. |

Every piece, study, sonata, concerto, &c., ought to be analysed, so to say prepared for practice; the most difficult parts, previously carefully fingered, to be attacked first; the melodious parts to be played every time with proper expression. The technical passages have to be practised *without* pedal, and in moderate, even *slow* time. Whilst practising, every sign of expression has to be carefully attended to.

An absolutely even balance between the physical and mental powers, with regard to health and vigour, is necessary for a satisfactory practice. It is not the *quantity*, but the *quality* of practice that ensures progress. A merely mechanical or thoughtless exercise of the fingers may strengthen the muscles and sinews, but will not produce real progress; only when the intellect initiates, assists, and directs the mechanical practice, can a satisfactory progress be attained.



The following maxims of Schumann may be taken as a general guide for practice :—

“ Never fiddle. Play with steady application, and always finish the piece.

“ Tardiness and hurry are both great faults.

“ Take pains, and play easy pieces well and neatly : better this, than an indifferent performance of difficult ones.

“ Play always as if a master were listening.”

I have here to add some personal advice for the student ; it is as follows :—

Consider technical exercises as the daily physical exercise which is necessary to keep you in health.

Always come to your lesson with honest goodwill, and with a sincere desire to advance and to improve.

Do not get hold of the notion that your teacher finds fault with you for the mere sake of fault-finding.

Always be assured that ultimate success will ensue, if you give yourself the trouble to work for it ; success may be deferred, but it will come at last.

Remember that a good composition is worthy of a good practice.

Regularity, system, and precision are not only excellent general qualities, but may be reckoned among the principal conditions that ensure a useful practice and guarantee a successful performance.

Do not stammer through your practice ; if you stumble in a passage, leave off at once ; then attack the obstacle again and again, till you manage to overcome it effectually.

Mind and body must both be vigorous when you practise. If you feel unwell, better leave off for awhile until you have recovered.

Make yourself acquainted with the lives and portraits of the classical composers. Your interest in them will thus be heightened, and you will seem to meet them in their works.

## VI.—FEELING ;—EXPRESSION.

Although feeling emanates from the heart, and cannot be reduced to mathematical rules, there are general laws of interpretation which even the most enthusiastic and sympathetic person must recognise and obey. The outward means for exhibiting feeling and expression are by playing soft (*piano*) and loud (*forte*), increasing the tone (*crescendo*) and diminishing its force (*decrescendo* or *diminuendo*), sustaining the notes (*legato*), playing them in a short unconnected manner (*staccato*) ;—to play with great quickness (*allegro*) or slowly (*adagio* or *andante*), to hurry or accelerate the movement (*accelerando* or *stringendo*), or to lessen and decrease the movement (*ritenuto* or *rallentando*). For the distinctness and comprehension of the time and the structure of a phrase, the appearance of a melody, the peculiarity of a harmony, *accents* are indispensable. To keep strict time is another necessity for playing with feeling ; the individual feeling of the performer must be subordinated to the original intention of the composer.

All exaggeration in feeling leads to caricature ; and by the repeated application of the same mode of expression to different subjects the style deteriorates into mannerism. An exaggerated accent may entirely spoil the beauty of a figure ; for instance, if the following passage of the Finale of Beethoven's Sonata, Op. 26, were recommended by the teacher to be played, for the sake of distinctness, with a gentle accent on the first note of the group of four, thus—



and the pupil were to perform it thus—



this would be exaggeration. The real beauty and effect of the *crescendo* and *decrescendo*, the *accelerando* and *ritenuto*, consist in their well-defined and carefully-weighted gradations, in their regulated growth and decline, in their increasing animation, and almost imperceptible return to calmness and quiet.

Anachronism in feeling is another great mistake. No player has a right to introduce into a piece a feeling incompatible with the period in which it was written. If we were to play a simple, unpretentious, yet charming



# VIII.—GRACES AND MANNERS, AS EMPLOYED IN OLDER CLAVECIN MUSIC.


FRANÇOIS COUPERIN (1713).

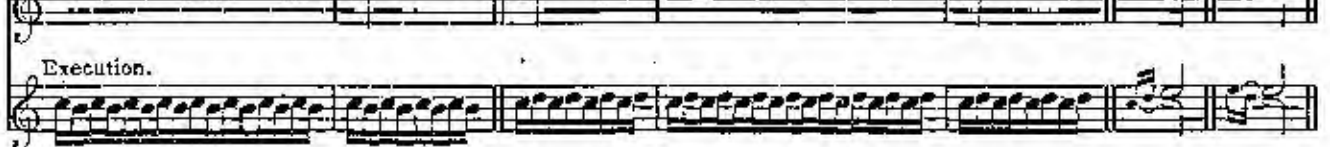
Sign. 

Execution. 

Sign. 

Execution. 

Sign. 

Execution. 

J. P. RAMBAU (1731).

Sign. 

Execution. 

Sign. 

Execution. 

C. PH. EMAN. BACH (1787).  
Tremblement on the Clavichord.

Sign. 

Execution. 

## IX.—THE NECESSARY CONDITIONS FOR A GOOD PERFORMANCE.

Technical execution is certainly one of the indispensable attributes of good pianoforte-playing. All the performer's enthusiasm, fire, feeling, and fancy will not avail him effectually to conceal mechanical deficiencies; and the style of his playing must, without the possession of a certain technical efficiency, remain broken, spasmodic, in short, imperfect. Technical execution represents, so to speak, the *dress* in which the performance appears clad. Let a thought or a sentiment be ever so grand or true, if the words in which the thought or sentiment is clothed are weak, mean, and inadequate, the impression left will be comparatively feeble and transient. This also holds good with regard to technical execution; so long as neatness, clearness, and evenness are wanting, the ear will never be completely pleased; we may be gratified by the "reading" of single passages, but we cannot experience a thorough satisfaction at the performance generally.

"Above all things," says Mozart, "a player should possess a quiet and steady hand, the natural lightness, smoothness, and gliding rapidity of which is so developed, that the passages flow like oil. . . . all notes, graces, accents, &c., must be brought out with fitting expression and taste. . . . In passages we can leave some notes to their fate, and no one may notice it; but is that good?"

A conscientious and faithful regard to all terms, signs of expression, indications of changes in the time given by the composer, is strictly necessary; so is also an artistic refinement that seeks out patiently and carefully all the hidden beauties; an energetic will that does not grudge the time and trouble to try over and over to find out the best mode of fingering, the most comprehensible and clear style of playing; and a never-ending zeal by which the performer may be said to identify himself with the composer, and which enables him to present the work in a natural, thoroughly comprehensible, and entirely satisfactory manner.

## X.—THE ORDINARY FAULTS IN A PERFORMANCE.


The faults most frequently found in pianoforte-playing consist in exaggeration of feeling and expression, in too strong or even vehement accentuation, and in want of rhythmical feeling, indistinctness of execution, a continual change of time, hurrying or dragging the time; slurring, an indiscriminate use of the pedal, thumping, want of evenness in the movements of the hand, the habit of throwing the body about and of flinging the hands into the air; lack of accuracy and faithfulness in interpreting the original text, interpolation of strange passages, changing the terms of expression given by the composer; unnecessary doubling of the notes where the author desires single notes, playing in octaves the notes with the little finger indistinctly, and last, not least, playing chords in the *arpeggiando* manner where firm chords are indicated. All these are faults worthy of serious censure, and should be carefully avoided.

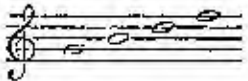
## XI.—ON READING AT SIGHT.

The art of reading music at sight ought to be studied according to the rational principles of general reading. The child first learns the alphabet; the letters are represented in music by the notes. The next step is to put together syllables; these syllables are in music represented by the intervals (struck together). A step further brings the child to spelling the entire word; in music the chord is the word. Taking an average we might say that an ordinary piece, such as children of seven to ten years generally play, is made up of from ten to twenty chords. The frequent appearance of such chords as the seventh, the 6-4 chord, and others most in use, leads by degrees to such an intimate acquaintance with these chords, that the child soon knows the face or physiognomy of each one, recognises it at once on its reappearance, and is saved the trouble of reading out all the notes of which the said chord consists. A composition is made up of chords and figures—which figures are again scales and broken chords; a slower figure is the melody itself. The following may be designated as the rules which have to be observed for reading at sight. Before we begin the piece, it is indispensable to make ourselves familiar, first, with the time; secondly, with the key; and thirdly, with the figures and passages that occur in the piece.



From this superficial glance the following rules result : first, if the time is very slow, we have to find out whether we count crotchets or quavers ; secondly, if the key is a difficult one (in five or six sharps or flats), we must impress on our memory most particularly the *third* and again the *leading* notes of each key ; we should *once or twice play the principal scale* and the relative minor (or major) scale, and finally the scale of the lower or higher dominant of the principal key ; thirdly, as regards the passages and figures of the piece, we ought, before beginning to play the piece, to look over each and every one of its pages, as it may happen that the first pages contain only simple and easy matter, and a more difficult passage may quite unexpectedly make its appearance. "Should anyone place a composition before you to play for the first time, look it through previously," says Schumann. In reading, we ought to advance regularly and quietly. There is no use in stopping when a mistake has been made, and returning to a passage that has been missed ; for this would be in fact *practising*, not *reading* ; nor should the reader ever be afraid of breaking down. With a good hearty will, with a self-concentration that shuts him out from all that is going on around him, and with his faculties bent on the matter before him, the reader must proceed regularly and systematically. Economy is a chief attribute of reading. By this we understand the faculty of avoiding unnecessary dwelling on what has already been read. There are hundreds of passages that consist merely of repetitions, or

are variations of one particular chord ; we may, for instance, take a chord of the seventh like  This chord,

consisting of four different notes, namely,  allows of four different positions, namely,



After a short time the attentive student will recognise and remember these different

positions, and will become acquainted with their design ; so that he has merely to read the first of the four notes, the three remaining notes falling into their places quite naturally, especially if either hand guarantees the harmony. Just so it is with scales. The practised eye detects at once, assisted in this by the other simultaneous parts, whether the scale is a major or minor one, whether it is intermixed with other figures, such as turns, &c. Where it is merely a simple scale, only the starting notes have to be read, and the eye has to glance at the top or finishing note ; thus the reading of perhaps thirty or forty notes is saved. Still easier is it with chromatic scales, as of these we read the lowest and highest notes only. To gain confidence for reading at sight, it is well always to take an easy piece for practice in reading, a piece not only easy as to technical execution, but also in a simple key, such as one or two sharps, and two or three flats. The practice of reading at sight ought to be regularly kept up, and this practice ought to be associated with the greatest variety of material to be read. Different kinds of styles ought to be selected. If the student has the opportunity and the leisure to read a piece over a second time, he will deem it a duty to play it *better* than the first time ; the third time it will go better than the second ; indeed, we might describe the stages of development in successive reading at sight thus :—

First reading—all the notes have to be played.

Second reading—the accents and terms of expression are to be correctly given.

Third reading—the spirit and general expression of the piece can be produced.

Playing at sight is a kind of economic musical knowledge, and the following conditions are necessary for it : first, a good grounding in technical execution ; secondly, a regular and systematic knowledge of fingering ; thirdly, a cheerful and ready disposition ; and fourthly, undivided attention and concentration of the mind on the work in hand.

## XII.—EXERCISES ;—STUDIES.

The Exercise may be defined as a figure or passage that is to be repeated over and over again without any variation in the harmony or melody ; its object is to impart technical facility. The Study, on the other hand, is a short musical piece which presents the figures of the exercise in a variety of designs. Thus, the exercise may be termed the raw material, the study the manufactured article.



Among the technical exercises that combine thoroughness with a systematically arranged design in gradual development, we strongly recommend:—

Plaidy, Louis, "Technical Studies."  
 Knorr, Julius, "Materialien für das mechanische Klavierspiel."  
 Herz, H., "Gammes et exercices."

Köhler, L., "Technische Materialien;" Op. 170.  
 Czerny, C., "Forty Daily Exercises."  
 Müller, A. E., "Instructive Übungsstücke."

Among the studies for beginners, we recommend:—

Brunner, C. T., Op. 412.  
 Chwatal, F. X., Op. 105.  
 Czerny, Carl, Op. 139.  
 Schmitt, Aloys., Op. 16.  
 Clementi, Muzio, "Preludes and Exercises."  
 Köhler, L., Op. 151; Op. 50; Op. 152.  
 Berens, H., Op. 61; Op. 73; Op. 79 (for children).  
 Gurliitt, C., Op. 50, 51, 52, and 53.  
 Krug, D., Op. 213.

Enckhausen, Op. 63.  
 Czerny, C., Op. 353.  
 Duvernoy, J. B., Op. 176.  
 Lemoine, Op. 37.  
 Czerny, C., Op. 299, "School of Velocity."  
 Bertini, H., Op. 100.  
 Heller, S., Op. 47.  
 Löschhorn, A., Op. 66.

For more advanced performers:—

Heller, S., Op. 45; Op. 46.  
 Krause, A., Op. 2.  
 Bertini, H., Op. 29; Op. 32.  
 Czerny, C., Op. 740.  
 Grund, C., Op. 21.  
 Clementi, Toccata in B flat.  
 Pollini, F., Toccata in G major.  
 Onslow, G., Toccata in C major.  
 Czerny, C., Op. 92; Toccata in C major.  
 Mayer, Carl, Toccata in E major.

Moscheles, I., Op. 73.  
 Bach, J. S., Fifteen Inventiones; Fifteen Symphonies.  
 Müller, A. E., Caprices (1—15).  
 Cramer, J. B., "Studio."  
 Clementi, M., "Gradus ad Parnassum."  
 Mayer, Carl, Op. 200; Op. 119.  
 Kessler, J., Op. 20.  
 Döring, Op. 24; Op. 30, "Rhythmical Studies."  
 Köhler, L., Op. 128, "New School of Velocity."  
 Löschhorn, A., Op. 67.

For very advanced performers:—

Köhler, L., Op. 112.  
 Czerny, C., "The School of the Legato and Staccato."  
 Heller, S., Op. 16.  
 Seeling, H., Op. 10.  
 Hiller, F., Op. 15.  
 Taubert, W., Op. 40.  
 Goldschmidt, O., Op. 13.  
 Bennett, W. S., Op. 11.  
 Berger, L., Op. 12; Op. 22.  
 Moscheles, I., Op. 70.  
 Kalkbrenner, F., Op. 145.  
 Chopin, F., Op. 10.; Op. 25.  
 Moscheles, I., Op. 95.

Henselt, A., Op. 2; Op. 5.  
 Schumann, R., Op. 13; Toccata, Op. 7.  
 Döhler, T., "Twelve Studies."  
 Thalberg, S., Op. 26; "Three Studies."  
 Schumann, R., "Paganini's Caprices," Op. 3; Op. 10.  
 Mendelssohn, F., Op. 35, "Preludes and Fugues;"  
 "Three Studies;" "Three Preludes."  
 Bach, J. S., "Forty-eight Preludes and Fugues."  
 Liszt, F., "Three Studies;" "Six Caprices de Paganini;" "Études d'une exécution transcendante."  
 "New Gradus ad Parnassum: One Hundred Studies by different Composers."

# XIII.—THE ORDER IN WHICH THE SONATAS OF OUR CLASSICAL MASTERS SHOULD BE STUDIED.

Emanuel Bach (Edition of Leuckart in Leipzig, or in Farrenc's "Trésor du Pianiste").

Sonatinas by Clementi.

Sonatinas by Kuhlau.

Sonatas by Haydn.

Sonatas by Mozart. As the number of Mozart's Sonatas differ in the various editions, the thematic beginning is here given :—

No. 16, in C. *Allegro.*  
*dolce.*

No. 1, in C. *Allegro.*

No. 17, in F. *Allegro.*

No. 2, in F. *Allegro assai.*

No. 18, in Bb. *Allegro.*

No. 10, in C. *Allegro moderato.*

No. 5, in G. *Allegro.*

No. 3, in Eb. *Allegro.*

No. 6, in D. *Allegro.*

No. 12, in F. *Allegro.*

Sonatas by Clementi.  
Sonatas by Dussek.

No. 13, in Bb. *Allegro*  
*mf*

No. 4, in Eb. *Adagio.*  
*mf*

No. 7, in C. *Allegro con spirito.*

No. 9, in D. *Allegro con spirito.*

No. 11, in A. *Andante grazioso.*

No. 8, in A minor. *Allegro maestoso*  
*f*

No. 14, in C minor. *Adagio.* *Molto allegro.*

No. 20, in Bb. *Allegro.*

No. 19, in D. *Allegro.*

No. 15, in F. *Allegro.*

Caprices by A. E. Müller.  
Sonatas by J. N. Hummel.

Sonatas by Beethoven, Nos. 19, 20, 25, 9, 10, 1, 2, 3, 6, 5, 7, 8, 4, 11, 15, 12, 13, 14, 16, 17, 18.

Sonatas by C. M. von Weber, Nos. 1, 4, 3, 2.

Sonatas by Franz Schubert, Nos. 3, 4, 2, 5, 7, 1, 8, 6, 10, 9.

Sonatas by Beethoven, Nos. 22, 21, 24, 23, 27, 26, 28, 30, 31, 32, 29.

N.B.—For beginners the excellent easy Sonatas by A. Krause, Taubert, and C. Reincke offer valuable material.

## XIV.—CLASSIFICATION OF COMPOSERS; THEIR STYLES AND SCHOOLS.

The number of composers who have written for the clavecin or harpsichord, and later for the pianoforte, is extraordinarily large. The oldest writers were almost all organists; and it is therefore natural that their compositions for the keyed chamber instrument recall to some extent the great exponent of Church music, the organ. Domenico Scarlatti (1683—1757) was the composer who initiated a more lively, brilliant style. Couperin again (1668—1733) wrote in a more polished manner than that of his predecessors; his compositions are characteristic pieces. He calls them "little portraits and recollections of persons or events I desired to fix by a musical expression in my memory." (Couperin's Works, 1713: Paris.) Sebastian Bach enlarged the domain of the clavichord in a remarkable degree. His French and English Suites, his Partitas, Toccatas, Fantasias, Preludes, and Fugues, &c., are immortal bequests of a powerful genius. In the two collections of Handel's works for the clavecin we find many valuable pieces. The Sonata, really a condensed *Suite*, was invented by Kuhnau (1667—1712), and soon came into general favour; it was greatly improved by Emanuel Bach, whose period of chief activity as a composer coincided with the invention of the pianoforte. Haydn (1732—1809) enriched it with new and charming effects; Mozart (1756—1791) in his turn made a step in advance of Haydn. In the eighteenth century, Italy could boast of very clever composers—Galuppi (1703—1785), Martini (1706—1784), Paradisi (1712—1798)—who wrote some interesting and effective Sonatas. It was, however, Clementi (1752—1832) who initiated the so-called technical school, which, through his pupils, John Field (1782—1837), John B. Cramer (1771—1858), A. A. Klengel (1784—1852), and L. Berger (1777—1839), became universally influential, and advanced the technical execution on the pianoforte in a very great degree. The incomparable Sonatas and other pianoforte works of Ludwig van Beethoven (1770—1827) towered above all the compositions of his contemporaries; although it must be owned that we not only owe to Carl Maria von Weber (1786—1826) some very fine creations, but also have to thank him for several highly important innovations in point of effect. The composers J. L. Dussek (1765—1812), D. Steibelt (1764—1823), Woelfl (1772—1812), J. N. Hummel (1778—1837), and Ferdinand Ries (1784—1838) contributed many valuable works to the catalogue of pianoforte music. The clever and ingenious Ignaz Moscheles (1794—1870), the industrious and elegant Frederick Kalkbrenner (1784—1849), Henri Herz (1805—), the indefatigable educationist Carl Czerny (1791—1857), the French composer Henri Bertini (1798—1876), and the efficient English musician Cipriani Potter (1792—1871) each and all helped to further the progress of pianoforte playing. Franz Schubert (1797—1828), Felix Mendelssohn-Bartholdy (1809—1847), Frédéric Chopin (1810—1849), and Robert Schumann (1810—1856) presented such fine and intellectual works, that many of the preceding composers, once valued and popular, fell into comparative oblivion; while the eminent and really astonishing feats of technical execution by Sigismund Thalberg (1812—1871) and Franz Liszt (1811—) seem to have shown the culminating point attainable in mechanical manipulation. Under their hands the pianoforte, formerly a modest chamber instrument, was actually transformed into a chamber orchestra. We must mention also the graceful composers Wilhelm Taubert (1811—), Ferdinand Hiller (1811—), Adolph Henselt (1814—), Stephen Heller (1815—), Niels W. Gade (1817—), the genial Anton Rubinstein (1829—), the great scholar Johannes Brahms (1833—), and the gentle and poetical William Sterndale Bennett (1816—1875), each of whom has given us interesting and valuable works. We might continue to swell the list indefinitely, by the enumeration of many distinguished names; but such a process would overstep the limits of this work.

With regard to the different styles which the literature of the clavecin and pianoforte can show, we may say that at first we find a *rigorous* style, being a natural consequence of the fact that the composers and performers

were organists. Through Sebastian Bach, Scarlatti, Rameau, Couperin, a *freer* style was introduced; the influence of vocal music made itself felt to a certain degree in the domain of the clavecin, and we meet with a *lyrical* expression finely represented in the compositions of Emanuel Bach, Joseph Haydn, and Wolfgang Mozart. The Sonatas of Beethoven, demanding for their grand and noble ideas much greater mechanical means, resulted in a *symphonic* style. The dramatic predilections of Weber influenced also his pianoforte works; and in his Concert-stück and four Sonatas we may trace a *dramatic* style; at the same time Weber may claim the merit of having suggested the *romantic* style, in which Schubert, Mendelssohn, Chopin, Schumann, Liszt, Henselt, and Heller excelled.

In considering the schools, we may venture to say that a *technical* and again a more strictly *musical* tendency is perceptible since the second half of the eighteenth century; the difference of these two schools is most clearly found, by a comparison of Clementi's compositions with those of Mozart. Without entering into details, it may be said that generally those composers who wrote both for the Opera and the Church inclined more towards what, in default of a better expression, must be called a musical tendency; whilst those composers who were executive artists on the clavecin and pianoforte excelled more in the technical school. A few exceptions exist—Johann Sebastian Bach, W. A. Mozart, Ludwig van Beethoven, Carl Maria von Weber, and Mendelssohn.

## XV.—CONCLUDING REMARKS.

We have examined and discussed the principal rules and laws that regulate good pianoforte-playing; and have seen that pianoforte-playing has a *scientific* side. The term "scientific" may appear affected or strained; yet we may remark that to play really and truly in an artistic manner, so as to render full justice to the authors we have to represent on our instrument, is an achievement requiring a somewhat closer and more rigorous attention than would at first seem requisite. The *richer* the subject, the more *intellectual* the composition we have to interpret, the more difficult becomes our task; and, indeed, any one who sits down to play a Sonata of Beethoven or any masterpiece in music before an intelligent audience, has undertaken a task which involves a certain definite and serious responsibility. "We set up" (we are quoting some remarks of L. Köhler in his "Clavierunterricht") "the lifeless notes before our eyes. Not only have we to go through the mechanical labour of reading—we have to bring to bear all the power of our intellectual faculties, which must be concentrated on the music before us; we have to be quick to appreciate all the fine points, all the beauties of the work. It is our privilege to interpret many a charm which to the inexperienced or hasty player remains a mystery. A refined performer will have all his sympathies and his capability aroused by a good piece, physically as well as mentally. The intellectual and technical features of the piece will awaken a corresponding movement in the intellect and in the technical power of the performer, to give them life and expression. The *soul* of the piece lies in its leading thought; its *structure* or outward form is displayed in the time and the rhythmical expression; its *warm blood* is represented in the ready and fluent musical life that circulates through it; its *nerves* are shown in those particular expressive lights and shadows, those innumerable accents which are necessary to give the proper expression to harmony, melody, and rhythm. Thus we see that there is, in a good piece, a *real life* like that of the performer, and that it is absolutely necessary for an adequate interpretation of a master-work that the performer should possess high and varied qualities."

Mozart said in his quaint manner: "*three things are necessary for a good performer*;" and he pointed significantly to his *head*, to his *heart*, and to the *tips of his fingers* as symbolical of understanding, sympathy, and technical readiness. And truly Mozart was right; intellect, feeling, and technical execution must be united if a really good performance is to be the result; if the technical execution is guided by the intellect and warmed by the feeling, the key-board will cease to be merely a dead and cold mechanical contrivance. By the warm touch of the finger the key must, as it were, be transformed into the tone itself; and not the keys, but the tones they produce must be felt by the player. The touch of the finger represents the intellectuality at whose command the tone springs forth at the

performer's will; and, last, steel, molten, tender, subdued, restless, harsh, noisy, swelling, according to the changing phases of the work which has to be achieved. The above is magnetic field of our technique capabilities must not automatically and immediately on our faces, and for this most important reason—we give an amount of attention cannot be devoted to the efficient and systematic learning and development of our technical creation.

Shchennikov says, with truth, "Of listening there is no end," and everyone who knows piano-like playing can be more convincingly persuade him will agree with this brief yet enormous... To what the great finished technical exercise in the service of the final composition "should" be not only not more, but also not continued effort. The great composers have left us a rich legacy in their unsurpassably free works. Let us show that we fully appreciate this legacy, and let us really use gifts by showing our last energies and capabilities in the realization of their noble ideas. Shchennikov says...

"Banned is this and checked will is no."

And we stop without presumption paraphrase this statement; and say to ourselves—

"It is... thanks for nothing to me, yes."

The life and work of each should be...

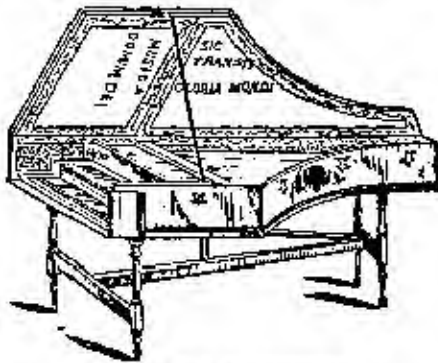




## APPENDIX.

### THE PIANOFORTE AND ITS PREDECESSORS.

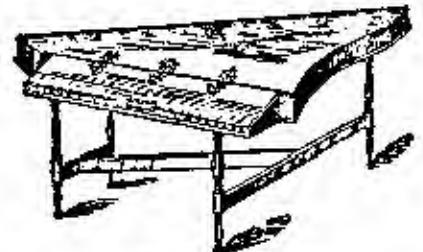
THE instruments that may be considered as the forerunners of the pianoforte were the clavichord, the clavictherium, the virginal, the harpsichord, and the spinet. The names *clavicembalo*, *ceimbalo*, *clavicin*, *clavicymbel* are Italian, French, and German expressions equivalent to *Kiefflügel* (quill-wing), the wing-shaped harpsichord. There is no evidence to place the invention of the clavichord before that of the harpsichord, or *vice versa*. Both appear early in the fifteenth century, and not before. During the epoch of the Tudors there is, in various records, frequent mention of these instruments and also of the virginals, as this name was generally written. In Italy, the Netherlands, France, and Germany there is contemporary mention of them, together with the spinet, which scarcely differed from the virginal. Reference to the clavictherium is more rare; but from description we learn that it was an upright harpsichord, a likeness to which can be traced at least approximately in the upright grand pianoforte made in the early years of this century. The pretty Jacobean or Queen Anne spinet was purely English, and was a short harpsichord, just as a boudoir grand is a short grand piano, but with a modification of outline that gave it a graceful instead of a dumpy appearance. In all the harpsichord family the method of production of the tone and effect was identical; the amount of tone only varying with the number of strings brought into use, and the capacity of the sound-board of each instrument.



HANDEL'S HARPSICHOORD.



A "PAIR OF VIRGINALS."



QUEEN ANNE SPINET.

These illustrations represent the harpsichord, the virginal, and a Jacobean spinet; the two former being drawn from instruments in the South Kensington Museum, the last from an instrument in the possession of the eminent pianoforte-makers, Messrs. John Broadwood and Sons.

Like the pianoforte, harpsichords and clavichords have wire strings, sound-boards, and keys or levers that raise the contrivance by which the strings are made to vibrate. The harpsichord and spinet family accomplish this by means of a mechanical plectrum called a "jack." The drawing represents one, with the wooden upright, the projection of crowquill to twang the string in passing upward to make it vibrate, and the little cloth damper to stop the vibration when the jack is lowered, as the key returns to its state of rest.

The clavichord was made to give forth music by an even simpler contrivance, the tone-producer being nothing more than a little brass upright fastened into the key, almost a pin, which pressed against the string when the key was lowered, and set it in vibration from the point of contact to the bridge on the sound-board. The back portion of the string was rendered mute through the interweaving of a cloth that prevented its vibrating also. Necessarily the tone was very feeble, but it was expressive; and the clavichord was Bach's favourite instrument for study. His second son, Carl Philipp Emanuel, was a much esteemed performer on it. The use of the clavichord in Germany only went out when the older instrument was superseded by the square pianoforte, which, while it had the same shape and appearance, possessed extended means of effect and very much more power. Besides, the square piano had not the disadvantage under which the clavichord laboured, that of being played out of tune by too much pressure on the keys.

The German name for the clavichord, *Clavier*, became transferred to its successor the square pianoforte, and indeed was used to express any keyed stringed instrument; while the name *Flügel*, which had designated the harpsichord, became similarly transferred to the grand pianoforte.



VIRGINAL AND  
HARPSICHOORD  
JACK.



The harpsichord was inexpressive and incapable of accent. To remedy these defects, many graces in varieties of the *gruppetto*, *appoggiatura*, and *shake* were freely employed to preserve the plastic contour of the melody. The most celebrated makers of the harpsichord were the Ruckers family of Antwerp, about A.D. 1600—1650, and later the rival Swiss makers, Shudi (properly Tschudi) and Kirkman, about 1730—1770, in London, whose instruments were larger and more powerful than the Antwerp harpsichords.



The first pianofortes were made at the beginning of the eighteenth century by Bartolommeo Cristofori, a Paduan harpsichord-maker attached to the Court in Florence. In the year 1711 he had already made four. Cristofori called his invention "*gravicembalo col piano e forte*." In 1716 one Marius submitted in Paris models for a pianoforte that were, however, of no practical value. Turning to Germany, where the pianoforte was afterwards developed by Gottfried Silbermann, we find Christoph Gottlieb Schröter in 1721 submitting two models for pianoforte-hammer actions to the Elector of Saxony, one of which is said to have come into the hands of the said Silbermann, who was a famous organ-builder at Freiberg in Saxony, and who manufactured a pianoforte, somewhere about 1726. However, these instruments were far from competing with the harpsichords then made, as, subsequent to this, Frederick the Great, who had patronised Silbermann for pianofortes, had two harpsichords from Tschudi (the founder of the Broadwood house) in London; these are still in the new Palace at Potsdam. It was Stein of Augsburg who brought the pianoforte up to the requirements of Mozart; and Mozart entirely adopted it for his keyed-instrument compositions.



About 1766, some German workmen came to London to make pianofortes, traditionally twelve in number, whence they were remembered in the workshops as the Twelve Apostles. Two of these workmen made a reputation—Zumpe and Pohlmann. Some of their little square pianos are still existing. One by Zumpe, dated 1766, that belonged to Sir George Smart, has enharmonic notes, that is, keys for the sharps as well as for the flats; thus dividing the octave into seventeen instead of the usual chromatic twelve.

Soon after this, Americus Backers, assisted by John Broadwood (Tschudi's son-in-law and successor) and Robert Stodart, devoting their skill to the new instrument, made the first grand pianofortes in this country; while Muzio Clementi, divining with the instinct of genius its character, differing from that of the harpsichord, established that fame as a pianist that gave him his position as the Father of Pianoforte-playing. France was at first supplied from England with pianofortes, but was soon relieved from that dependence by the mechanical talent of Sebastian Erard, an Alsatian, in fact a German, as were Pleyel, Roller, and other eminent Parisian makers.

The extension of the compass in keyed stringed instruments has gone on step by step with their enlargement, and the successive additions to their strength. The earliest clavichords and claverins had no more than three or three and a half octaves, several keys in the clavichord often directing their tangents to a single string. These were designated as *gebunden* (bound). About the beginning of the eighteenth century they were made *bundfrei* (bond-free), with a key to each string, and such a clavichord John Sebastian Bach had. Examination of his clavichord works shows that he had about four octaves

at command, from  to  But even then spinets were made in England with five octaves. Mozart's

pianoforte had five octaves  to  and Clementi's had no more till about 1793, when five and a half octaves

were gained by going up to the next C. In 1796 appeared the first piano with six octaves, from  to 

and this compass was that of the grand pianoforte given by Messrs. Broadwood to Beethoven in 1817, the one he used for the rest of his life. The general introduction of a six-octave compass, whether from C to C or F to F, was not until 1811, when the six and a half octave compass also came in. The gradual extension to seven octaves by G, and then A, upwards, and to the lowest A downwards, was not everywhere completed until 1851. Since then, an extension to a yet higher C has been added by some makers; but the extreme notes of the scale at either end have so little musical value that the cost is not repaid by the result. Now as to the pedals, the square pianos of Zumpe (1766—1767) had register-stops next the left hand, by which the dampers could be raised in two portions. Mozart, in his correspondence, described Stein's piano as having these stops placed to be worked by the performer's knees. Pedals for the feet were used in harpsichords to combine stops, anterior to 1780; but the pianoforte pedals as now used, were introduced in 1783. The dampers, or *sordini*, were long divided into two parts, the damper pedal-foot being cleft, that pressure on either half should raise the corresponding half of the dampers. When a shifting soft pedal was introduced, it was arranged that it should shift the hammers from contact with three strings to two strings, and ultimately to one string, at the pleasure of the performer; indications for which exist in some of Beethoven's Sonatas (see Op. 101). Before the pianoforte gained much power, attempts were made to combine it with the harpsichord and organ, and pedals were added to attach a drum or bell, a lute stop, or the imitation of a bassoon; but these appliances were all too insignificant in musical value to last, or deserve more now than passing mention.

# VOCABULARY

OF

## TECHNICAL TERMS AND EXPRESSIONS

CONNECTED WITH THE

## PIANOFORTE.

The following abbreviations are used: *En.* (English), *Fr.* (French), *Ger.* (German), *Gr.* (Greek), *It.* (Italian), *Lat.* (Latin), *Pol.* (Polish), *Sp.* (Spanish).

*Abbandonarsi* } (*It.*) With despondency—self-abandonment.  
*Abbandono, con* }  
*Abbreviature (It.)* Abbreviations.  
*A capriccio (It.)* At will; according to our fancy.  
*Accelerando (It.)* Gradually increasing in velocity or quickness of time.  
*Acciaccatura (It.)* From *acciaccare*, to crush, to quash. A kind of arpeggio, formerly used in clavier and organ music.  
*Accompagnamento (It.)* } An accompaniment.  
*Accompagnement (Fr.)* }  
*Accord (Fr.)* A chord.  
*Accordare (It.)* To tune.  
*Acstelnote (Ger.)* A quaver.  
*Adagio (It.)* From *adagiare*, to rest; a very slow degree of movement.  
*Adagio assai* } (*It.*) Very slow.  
*molto* }  
*cantabile.* Very slow and in a singing style.  
*patetico.* Slow, with pathetic expression.  
*sostenuto.* A sustained slow degree of time.  
*Adagissimo (It.)* Exceedingly slow. This term is but rarely used.  
*Ad libitum (Lat.)* At will; at discretion.  
*A due (It.)* For two voices. (See, for example, Mendelssohn's "Songs without Words," No. 32.)  
*A dur (Ger.)* The key of A major.  
*Affetto, con* }  
*Affettuosamente* } (*It.*) With tenderness and pathetic feeling.  
*Affettuoso* }  
*Affrettando* } (*It.*) Accelerating, increasing the time.  
*Affrettate* }  
*Agilità, con (It.)* With lightness and agility.  
*Agiato (It.)* With agitation.  
*Aggrimenti (Fr.)* The graces, embellishments.  
*Air (Fr.)* An air or song.  
*Ais (Ger.)* A $\sharp$   
*Al* }  
*All'* } (*It.*) To the, or in the style of.  
*Alla* }  
*Allo* }  
*Albumblätter (Ger.)* Album leaves; short pieces.  
*Alla breve (It.)* A quick kind of common time.  
*marcia.* In the style of a march.

*Alla polacca.* In the style of a polonaise. (See Weber's Variations, "Vieni, Dorina bella.")  
*Tedesca.* In the style of a German slow waltz. (See Beethoven's Variations, "La Stessa.")  
*Turca.* In the Turkish style. (Mozart's A minor Sonata.)  
*zoppa.* In a constrained and limping style.  
*All' antico (It.)* In the ancient style. (See Hummel's Op. 106.)  
*Espagnola.* In the Spanish style. (See Spohr's Duet for Piano and Violin.)  
*Inglese.* In the English style.  
*Italiana.* In the Italian style.  
*Allegramente (It.)* With quickness, with cheerfulness.  
*Allegretto (It.)* Quick, but less quick than allegro.  
*Allegretto scherzando (It.)* Moderately playful.  
*Allegrezza (It.)* Joy; *con allegrezza*, with joy.  
*Allegriissimo (It.)* Extremely quick.  
*Allegro (It.)* Cheerful, joyful; therefore lively, quick.  
*Allegro agitato (It.)* Brisk, with agitation.  
*assai.* Very quick.  
*comodo.* Comfortably, conveniently quick.  
*con brio.* Quick, with brilliancy.  
*con fuoco.* Quick, with fire and energy.  
*con moto.* Quick, with a good deal of movement.  
*con spirito.* Quick, with spirit.  
*di bravura.* Quick, with dashing and brilliant execution.  
*furioso.* Quick, with fury.  
*grazioso.* Quick, but graceful.  
*ma non presto.* } Quick, but not to excess.  
*ma non troppo.* }  
*molto.* Very quick.  
*veloce.* Quick, with rapidity.  
*vivace.* With vivacity.  
*vivo.* Quick, with briskness and animation.  
*Allemande (Fr.)* The German dance movement used in Suites and Partitas. Common time.  
*All' improvvisa (It.)* In an extemporaneous manner.  
*All' ottava (It.)* In the octave.  
*Al rigore di tempo (It.)* In strict time.  
*Al segno (It.)* From the sign; mostly  $\times$ . Generally to be found in minuetts or scherzos, in order to save unnecessary engraving. (See, for example, Beethoven's Sonata, Op. 14 No. 1.)



**Alta** (*It.*) Higher. *Ottava alta*, an octave higher; generally marked thus *8va* —

**Alternativo** (*It.*) Alternating. (See Bach's "English Suite," 2 and 3.)

**Altra** } (*It.*) Other.  
**Altro** }

**Amabile** } (*It.*) With amiability. (See Beethoven's Op. 110.)  
**Amabilità, con** }

**A mezza voce** (*It.*) In a subdued tone.

**A moll** (*Ger.*) A minor.

**Amore, con**

**Amorevole**

**Amorosamente** } (*It.*) In an affectionate, tender manner.  
**Amoroso** }

**Anacreontico** (*It.*) In the Bacchanalian style; sometimes for drinking songs.

**Ancora** (*It.*) Again; once more.

**Andante** (*It.*) From *andare*, to walk. Means a soft and quiet movement, which must, however, not be dragging.

**Andante affettuoso** (*It.*) Slow, but with pathetic expression.

— *cantabile*. Slow, in a singing style.

— *con moto*. Slow, with a certain movement.

— *grazioso*. Slow, with a graceful expression.

— *maestoso*. Slow, with majesty.

— *non troppo*. Slow, but not too much so.

— *pastorale*. Slow, with a simple, natural, or pastoral expression.

**Andantino** (*It.*) Really slower than *Andante*, although the term is generally used for "quicker than *Andante*."

**Anfang** (*Ger.*) The beginning.

**Anglaise** (*Fr.*) The tune, in an English style, used in country-dances and in some suites. Matheson divides the *Anglaises* into (1) country dances, (2) ballads, and (3) hornpipes. (See his "Vollkommener Capellmeister," page 299.)

**Anhang** (*Ger.*) A supplement.

**Anima, con**

**Animato** } (*It.*) In a spirited, animated manner.  
**Animoso** }

**Anschlag** (*Ger.*) The touch.

**Antico, all'** (*It.*) In the ancient style.

**A piacere** (*It.*) At the pleasure of the performer; the same as *ad libitum*.

**A poco a poco** (*It.*) By degrees; by little and little.

**Appassionato** (*It.*) With passionate, intense feeling.

**Applicatur** (*Ger.*) The fingering.

**Appoggiato** (*It.*) Dwelt on. (See, for a good example, Thalberg's *Fantasia* on "Don Pasquale.")

**Appoggiatura** (*It.*) From *appoggiare*, to support, to lean on. A note of embellishment.

**A quatre mains** (*Fr.*) } For four hands.  
**A quattro mani** (*It.*) }

**Arabesque** (*Ger.*) A celebrated fancy-piece by Robert Schumann, in which he imitates the delicate design of an Arabesque, by surrounding two Minors with the same movement.

**Ardito** (*It.*) With boldness.

**Aria** (*It.*) An air or song.

**Arietta** (*It.*) A little air or melody.

**Armonioso** (*It.*) Harmoniously.

**Arpeggiando** }

**Arpeggiato** } (*It.*) In a broken manner, imitating the harp.

**Arpeggio** }

**Articolato** (*It.*) Well pronounced and accented.

**As** (*Ger.*) The key of A flat; As dur, A flat major; As moll, A flat minor.

**Assai** (*It.*) Very, extremely. (See *Allegro assai*, &c.)

**A tempo** (*It.*) In time. The term is generally used after *rallentando* or *accelerando*, meaning to take up the former strict movement.

**A tempo giusto** (*It.*) In strict and even time.

**A tempo ordinario** (*It.*) In a moderate, ordinary time.

**Attacca** } (*It.*) Means that the following movement ought  
**Attacca subito** } to commence immediately.

**Aubade** (*Fr.*) From *l'aube du jour*. A morning music of soft and agreeable character. *Aubade*, for morning-music; *Serenade* for evening-music.

**Aufschlag** (*Ger.*) The unaccented part of a bar.

**A una corda** (*It.*) On one string; with the soft pedal.

**Ave Maria** (*Lat.*) A hymn to the Virgin.

**A vista** (*It.*) At sight.

**Ballabile** (*It.*) A piece of dance-music used in ballads.

**Ballade** (*Fr.*) } A short, popular song; means also a piece with a  
**Ballata** (*It.*) } romantic expression, such as Chopin's Op. 23, 38,  
47, 52.

**Ballo** (*It.*) A dance-tune. (See Scarlatti's "Tempo di Ballo.")

**Barcarola** (*It.*) From *barca*, a bark; the song of a boatman or fisherman; also the songs of the Venetian gondoliers.

**Barocco** (*It.*) } Applied to music of a confused or strange, eccentric  
**Baroque** (*Fr.*) } style.

**Basso** (*It.*) Low; *ottava bassa*, generally designated *8va bassa*, which sign stands under the notes, and means to play the notes, passage, or figure one octave lower. *Con 8va bassa* implies to add the lower octave.

**Basso continuo** } (*It.*) The continued bass.  
**Basso continuo** }

**Bass-Schlüssel** (*Ger.*) The bass clef.

**B dur** (*Ger.*) The key of B flat major.

**Begeisterung, mit** (*Ger.*) With enthusiasm.

**Begleitung** (*Ger.*) The accompaniment.

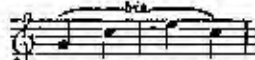
**Bémol** (*Fr.*) The sign ♭.

**Ben** (*It.*) Well; such as *ben sostenuto*, well sustained; *ben marcato*, well marked, &c.

**Berceuse** (*Fr.*) A cradle-song.

**Bianca** (*It.*) A minim.

**Bindung** (*Ger.*) A syncopation.

**Bis** (*Lat.*) Twice; for example  means that these two bars have to be played twice over.

**Bizzarro** (*It.*) See *Barocco*.

**Blanche** (*Fr.*) A minim.

**Blumensstück** (*Ger.*) A title of one of Schumann's most charming pieces; means literally "a flower-piece."

**B moll** (*Ger.*) The key of B flat minor.

**Bolero** (*Sp.*) From *bolero*, to fly; a Spanish dance in 3 time.

**Bourrée (Fr.)** From the Spanish *borea*; a dance in common time, beginning with the fourth or unaccented part. It is really a hornpipe or sailor's dance.

**Boutade (Fr.)** An old caprice, or fantasia.

**Branle (Fr.)**

**Branle (Fr.)** } An old dance-tune.

**Brawl (En.)** }

**Bratsche (Ger.)** The tenor violin.

**Bravura (It.)** Spirit, brilliant execution, and velocity.

**Brillante (Fr. & It.)** Brilliant, showy, sparkling.

**Brio**

**Brio, con** } (It.) With brilliancy and animation.

**Brioso**

**Broderies (Fr.)** Embellishments, graces.

**Burlando (It.)** In a jesting, comic manner.

**Burlesca (It.)** With a farcical, highly comical humour.

**Cabalotta (It.)** A simple, pleasing, short melody.

**Cadence (Fr. & En.)** } A close. In arias or concertos, the introduction or supplement of brilliant, fanciful passages; if well constructed, it might be called a summary of the entire movement.

**Cadenza (It.)** }

**Calando (It.)** Becoming softer and slower.

**Calmato (It.)** With a tranquil and reposing expression.

**Calore, con (It.)** With warmth of feeling.

**Campanella (It.)** A little bell.

**Canaries (Fr.)** The French Gigue. (See Gigue.)

**Canone (It.)** A piece consisting of uninterrupted imitations.

**Canabile (It.)** In a singing style.

**Canilena (It.)** The melody; the air.

**Canto fermo (It.)** A chant or melody which is used as the principal theme, and remains unchanged.

**Canzona (It.)** An air in two or three parts. (See, for example, the works of Girolamo Frescobaldi.)

**Canzonetta (It.)** A short air.

**Capellmeister (Ger.)** The conductor of an orchestra and chorus.

**Capriccietto (It.)** A short capriccio.

**Capriccio (It.)** Literally a whim, a caprice; a fanciful, sometimes irregularly constructed piece.

**Caprice (Fr.)** See Capriccio.

**Carezzando (It.)** In a caressing, insinuating style.

**Caricato (It.)** In an exaggerated style.

**Carillonneur (Fr.)** The performer on the carillons or chimes.

**Carillons (Fr.)** The chimes or bells; also the name of the airs adapted for the chimes.

**Cassazione (It.)** A kind of divertimento played by wind-instruments in the open air, generally in the evening. Mozart's Cassazione has been transcribed for the piano.

**Cavatina (It.)** An aria, or part of an aria; sometimes following a recitative.

**C du. (Ger.)** The key of C major.

**Celerità, con (It.)** With velocity.

**Cembalo (It.)** The harpsichord.

**Ces (Ger.)** C flat.

**Chaconne (Fr.)** } An obsolete dance movement in 3/4 time; generally combined with variations. (Compare the works of

**Chaconne (Fr.)** }

**Ciaccona (It.)** } Bach and Handel.) See Primer, "Forms in Music"

**Chalumeau (Fr.)** An ancient flute of the shepherds; also used for a Ranz des Vaches, or herdsman's song.

**Chanson (Fr.)** A song.

**Chasse (Fr.)** A hunting piece.

**Chiarezza, con (It.)** With clearness.

**Chiroplast (Gr.)** A guide for the hand in pianoforte-playing, invented and used by Logier. Kalkbrenner used a similar application, which he called Manual Guide.

**Chitarra (It.)** The guitar.

**Chromatic (Gr.)** Proceeding by semitones.

**Cis (Ger.)** C sharp; Cis-dur (C sharp major); Cis-moll (C sharp minor).

**Cither (En.)** An instrument with wire strings, used in the Tyrol and Bavaria.

**Claviatur (Ger.)** The key-board.

**Clarichord (En.)** }

**Clavecin (Fr.)** }

**Clavicembalo (It.)** } See Appendix.

**Clavichord (En.)** }

**Clavier (Ger. & Fr.)** }

**Clavierstück (Ger.)** A piece for the pianoforte.

**Clochette (Fr.)** A little bell, the same as Campanella.

**C moll (Ger.)** The key of C minor.

**Coda (It.)** Literally the tail; a supplement at the end of a composition.

**Coi (It. plural)** }

**Col (It. singular)** } With.

**Colla parte (It.)** Following the principal part.

**Come (It.)** As. *Come prima*, as before; *come sopra*, as above, or before; *come sta*, as it stands.

**Composto (It.)** Composed; quietly.

**Con (It.)** With; such as, *con anima*, with animation; *con espressione*, with feeling; *con passione*, with passionate feeling; &c.

**Concertante (It.)** A piece of music for several instruments, in which these perform occasional solo parts.

**Concertino (It.)** A short concerto.

**Concerto (It.)** A piece in which a solo instrument takes a leading part, and is merely accompanied by other instruments.

**Concertstück (Ger.)** A short concerto. (Compare, for example, Weber's and Schumann's works of this kind.)

**Consolante (It.)** In a consoling manner.

**Continuato (It.)** Sustained, held down.

**Cotillon (Fr.)** A cheerful dance in 2/4 or 3/4 time.

**Coulé (Fr.)** Two notes connected by a slur. (Compare Couperin's and Rameau's works.)

**Corant (En.)** }

**Corrente (It.)** } An old dance tune in 3/4 or 4/4 time, following the

**Courante (Fr.)** } Allemande in the Suites.

**Cracoviak (Pol.)** } A Polish dance in 3/4 time that came from

**Cracovienne (Fr.)** } Cracow.

**Crescendo (It.)** Increasing the tone.

**Croche (Fr.)** A quaver.

**Da capo (It.)** From the top; from the beginning. For instance, M. D. C. means Minuetto da capo, or to play the minuet again after the trio.

**Davidshändler (Ger.)** The title of Schumann's pieces, Op. 6. (Read the explanation of the title in the Preface to that work.)

**D dur (Ger.)** D major.



Decrescendo (*It.*) Decreasing or diminishing the tone.

Delicatamente } (*It.*) Delicately.

Delicato }

Delicatezza, con (*It.*) With delicacy.

Delicatisimo (*It.*) With great delicacy.

Des dur (*Ger.*) D flat major.

Des moll (*Ger.*) D flat minor.

Destra (*It.*) } The right hand.

Dextra (*Lat.*) }

Dièse (*Fr.*) The sign  $\sharp$ .

Diminuendo (*It.*) Gradually diminishing.

Di molto (*It.*) Augments the significance of the other word—such as  
*Allegro di molto*, very quick, instead of quick.

Dis dur (*Ger.*) D sharp major.

Dis moll (*Ger.*) D sharp minor.

Dithyrambe (*Ger.*) A dithyrambus or lyrical composition in honour of Bacchus. In pianoforte music we have six pieces called "Dithyramben" by W. Tomaschek.

Divertimento (*It.*) } A diversion.

Divertissement (*Fr.*) }

Divoto (*It.*) With devout feeling.

D moll (*Ger.*) D minor.

Dolce (*It.*) Softly, sweetly.

Dolcezza, con (*It.*) With softness, with sweetness.

Dolcissimo (*It.*) With extreme softness.

Dolente } (*It.*) Sorrowfully, with a pathetic expression.

Dolore, con }

Dolorosamente }

Doloroso }

Dopo (*It.*) After.

Doppelschlag (*Ger.*) A trifle.

Doppio (*It.*) Double; as, *doppio movimento*, double time, as fast again; *doppio tempo*, double time.

Double (*Fr.*) A variation. (See Handel's "Suites.")

Doux (*Fr.*) Softly. The same as the Italian *dolce*.

Drammatico (*It.*) In a dramatic style.

Due corde (*It.*) With the soft pedal.

Due volte (*It.*) Twice.

Duet. A composition for two voices or instruments, or for two performers upon one instrument.

Duoto, con (*It.*) See Dolente.

Dur (*Ger.*) The major key.

Duramente } (*It.*) Hard, harsh, dry.

Durezza, con }

Dura }

Echo (*Fr.*) An imitation of a previous passage. (See Sebastian Bach's "Echo, in D minor.")

Eclogue (*Fr.*) A shepherd's song; a pastoral piece. (See Stephen Heller's and Tomaschek's Eclogues.)

Ecosseise (*Fr.*) A dance in  $\frac{3}{4}$  time in the Scotch style. (See, for instance, Franz Schubert's "Ecosseise.")

E dur (*Ger.*) E major.

Egual } (*It.*) Evenly, smoothly.

Egualmente }

Eingang } (*Ger.*) An introduction.

Einleitung }

Eis (*Ger.*) E sharp.

Elegantemente } (*It.*) With elegance and grace.

Eleganza, con }

Élégie (*Fr.*) A composition of a mournful and commemorative character.

E moll (*Ger.*) E minor.

Empfindung, mit (*Ger.*) With feeling, with expression.

Energia, con } (*It.*) With energy, with fire.

Energicamente }

Energico }

Entrata (*It.*) An introduction.

Épinette (*Fr.*) A spinet. (See Appendix.)

Epithalamium (*Gr.*) A nuptial song. (See Wagner's "Lohengrin.")

E poi (*It.*) And then: *e poi la coda*, and then the coda.

Erotique (*Fr.*) Amatory: *chanson érotique*, a love-song.

Es dur (*Ger.*) E flat major.

Esercizj (*It. plural*) Exercises.

Es moll (*Ger.*) E flat minor.

Espressionc, con } (*It.*) With expression.

Espressivo }

Estinguendo } (*It.*) Dying away.

Estinto }

Etude (*Fr.*) A study.

Euphony (*Gr.*) Sweetness; harmony of sound.

Extempore (*It.*) Unprepared; impromptu.

Facilità (*It.*) } An easier arrangement.

Facilité (*Fr.*) }

Fagotto, Pedale di (*It.*) An obsolete pedal of the piano, used between 1800—1820. (See A. E. Müller's "Caprice in C minor.")

Fandango (*Sp.*) An elegant dance in  $\frac{3}{4}$  time, very like the Bolero.

Fanfare (*Fr.*) A march movement, in which the sound of trumpets is imitated.

Fantaisie (*Fr.*) A composition in which the author does not follow strict and set rules.

Fantasia (*It.*) (See Bach's "Fantasia Cromatica," Mozart's four Fantasias, Beethoven's Op. 77, Hummel's Op. 18, Mendelssohn's Op. 28, Schumann's Op. 17.)

Fantastico (*It.*) } Fantastic.

Fantastique (*Fr.*) }

F dur (*Ger.*) F major.

Fermamente } (*It.*) With firmness.

Fermato }

Fermata (*It.*) A pause.

Ferocità, con } (*It.*) With ferocity, fierceness.

Feroce }

Fes (*Ger.*) F flat.

Fieramente } (*It.*) With boldness and vehemence.

Fiero }

Figurato (*It.*) } Figured; *basso figurato*, a figured bass.

Figuré (*Fr.*) }

Fin (*Fr.*) The end.

Finale (*It.*) The last movement of a cyclical composition.

Fine (*It.*) The end.

Fingersatz (*Ger.*) The fingering.

Fis (*Ger.*) F sharp; Fis dur, F sharp major; Fis moll, F sharp minor; Fis Fis or Doppel Fis, F double sharp.

Flebile } (It.) In a mournful style.  
 Flebilmente }  
 Flügel (Ger.) A harpsichord. (See Appendix.)  
 F moll (Ger.) F minor.  
 Folia (Sp.) A Spanish dance-tune. (See Corelli's "Folies d'Espagne.")  
 Forte (It.) Loud.  
 Fortement (Fr.) Loud.  
 Fortissimo (It.) Very loud.  
 Fortsetzung (Ger.) A continuation.  
 Forza, con (It.) With force.  
 Forzando, Sforzando, or Rinsforzando (It.) Emphasising one particular note.  
 Freddamente (It.) With coldness.  
 Fuga (It.) A fugue. *Fuga doppia*, a double fugue; *fugato*, in the style of a fugue; *fughetta*, a short fugue. (See "Musical Forms.")  
 Funebre (It.) }  
 Funèbre (Fr.) } Funeral. *Marcia funebre*, a funeral march.  
 Funereo (It.) }  
 Fuoco, con (It.) With fire.  
 Furia, con } (It.) With extreme vehemence.  
 Furioso }  
 Gai (Fr.) }  
 Gaiement (Fr.) } Gaily, cheerfully.  
 Gajo (It.) }  
 Gagliarda (It.) } An old dance-tune, in triple time.  
 Gaillarde (Fr.) }  
 Galantemente (It.) Gallantly, boldly.  
 Galopade (Fr.) }  
 Galopp (Ger.) } A lively dance, in 2 time.  
 Galoppe (Fr.) }  
 Gamme (Fr.) The scale.  
 Garbo, con (It.) With simplicity. (See Hammel's "Notturmo," Op. 99.)  
 Gauche (Fr.) Left; as *main gauche*, left hand.  
 Gavotta (It.) } A French dance, in common time. (See Bach,  
 Gavotte (Fr.) } Handel, Rameau, Gluck, Corelli, &c.)  
 G dur (Ger.) G major.  
 Gebunden (Ger.) Connected, bound, sustained.  
 Gefühl, mit (Ger.) With expression and feeling.  
 Gehend (Ger.) See Andante.  
 Generalbass (Ger.) Thorough-bass.  
 Genre (Fr.) Style.  
 Gentilezza, con (It.) With elegance, gentleness.  
 Gesang (Ger.) The art of singing; singing, generally.  
 Geschwind (Ger.) Quick.  
 Geschwindmarsch (Ger.) A quick march; a quick step.  
 Ges dur (Ger.) G flat major.  
 Ges moll (Ger.) G flat minor.  
 Giga (It.) } A jig, a lively dance in 2 time. (See Handel's,  
 Gigue (Fr. & Ger.) } Bach's "Suites," &c.)  
 Giocosamente } (It.) Humorously, joyously. (See Mendelssohn's  
 Giocoso } Op. 43.)  
 Gioioso }  
 Gis dur (Ger.) G sharp major.  
 Gis moll (Ger.) G sharp minor.

Giustamente (It.) Justly, with precision.  
 Giusto (It.) Precise.  
 Glissando (It.) } In a gliding manner. (See Weber's "Concert-  
 Glisser (Fr.) } Glissato (It.) } stück.")  
 G moll (Ger.) G minor.  
 Gondoliera (It.) The song of the Venetian boatmen.  
 Graces. *Agréments*, manners, *Galanteries*. Embellishments and ornaments formerly used in clavichord music; they consisted principally of trills, turns, shakes, *appoggiaturas*, *acciaccaturas*, &c.  
 Grande } (It.) Great, grand.  
 Grandioso }  
 Grave } (It.) With dignity, gravity, earnestness.  
 Gravemente }  
 Grazia, con }  
 Graziosamente } (It.) In a graceful style.  
 Grazioso }  
 Grosso Sonate (Ger.) A grand sonata.  
 Gruppetto } (It.) A turn.  
 Gruppo }  
 Guaracha (Sp.) A Spanish dance in 2 time. (See Auber's ballet music in "La Muette de Portici.")  
 Guerriero (It.) In a martial style.  
 Gusto, con } (It.) With taste; with elegance.  
 Gustoso }  
 H. This letter is in Germany used for B—H dur, B major; H moll, B minor.  
 Hackbrett (Ger.) Really the dulcimer, but also applied to designate a worn-out and poor-toned pianoforte.  
 Hand-guide. See Chiroplast.  
 Hardiment (Fr.) With boldness.  
 Harpsichord. A keyed instrument used before the invention of the pianoforte. (See Appendix.)  
 Hexameron. A collective work of Variations by Liszt, Chopin, Herz, Thalberg, Czerny, and Pixis.  
 His (Ger.) B sharp.  
 Hochzeitsmarsch (Ger.) Wedding march.  
 Homophony (Gr.) In unison; one-toned.  
 Hornpipe (En.) An old dance-tune, mostly used by sailors. (See Bourrée.)  
 Humoreske (Ger.) A piece of great beauty by Robert Schumann, Op. 20.  
 Hurtig (Ger.) Quick.  
 Idylle (Fr.) An idyll, or pastoral piece.  
 Imitando (It.) Imitating.  
 Impeto, con }  
 Impetuosamente } (It.) With impetuosity.  
 Impetuosità, con }  
 Impetuoso }  
 Improptu (Fr.) An extemporaneous production. (See Schubert's Ops. 90, 142; Chopin's Ops. 29, 35; Schumann's Op. 5, &c.)  
 Improvisamente (It.) Extemporaneously.  
 Indeciso (It.) Undecided.

**Infernale (It.)** Infernal.

**Innocente**

**Innocentemente** } (It.) In an artless and simple manner.

**Innocenza, con**

**Insensibilmente (It.)** Insensibly. Mostly used for rallentandos.

**Interlude (En.)**

**Interludium (Lat.)** } An intermediate piece.

**Intermezzo (It.)** Placed between. A piece that comes between two principal or more important pieces as a relief. Also used in lieu of a scherzo.

**Intrada (It.)** Introduction.

**Intrepidamente (It.)** With intrepidity.

**Invocazione (It.)** A prayer; an invocation. (See Dussek, p. 77.)

**Irresoluto (It.)** Hesitatingly; irresolutely; with the expression of doubt.

**Istesso (It.)** The same; *I istesso tempo*, the same time.

**Jägerchor (Ger.)** A hunting chorus.

**Kammer (Ger.)** Chamber.

**Kammermusik (Ger.)** Chamber music.

**Kammervirtuos (Ger.)** The principal solo performer of a royal or imperial court.

**Kapellmeister (Ger.)** See Capellmeister.

**Keckheit, mit (Ger.)** With boldness.

**Kirchenmusik (Ger.)** Church-music.

**Klang (Ger.)** Sound.

**Kreisleriana.** The title of seven pianoforte pieces by Robert Schumann, Op. 16, suggested by a novel of E. T. A. Hoffmann.

**Kreuz (Ger.)** A sharp.

**Kurz (Ger.)** Short.

**La Chasse (Fr.)** A hunting piece.

**Lacrimoso**

**Lagrmoso** } (It.) In a mournful, melancholy style.

**Lamentabile**

**Lamentabilmente**

**Lamentando**

**Lamentevole**

**Lamentevolmente**

**Lamentoso**

**Ländler (Ger.)** A slow waltz or rustic dance. (See Beethoven and Schubert.)

**Langsam (Ger.)** Slowly.

**Languido (It.)** With languor.

**Largamente**

**Larghezza, con** } (It.) With a full, broad expression.

**Larghetto (It.)** A slow time; but not so slow as *Largo*.

**Larghissimo (It.)** Extremely slow.

**Largo (It.)** Very slow and solemn.

**Lauf (Ger.)** A scale.

**Lebhaft (Ger.)** With vivacity.

**Leçon (Fr.)** A lesson, a study.

**Legatissimo (It.)** Very smooth and connected.

**Legato (It.)** From *legare*, to bind; connected and smoothly.

**Leggieramente (It.)** Lightly, gently.

**Leggierezza, con** } (It.) With lightness and facility of execution.

**Leggiero**

**Leggierissimo (It.)** Extremely light.

**Leicht (Ger.)** Easy.

**Lento (It.)** With increasing slowness.

**Lento (Fr.)**

**Lentamente (It.)** } In slow time.

**Lento (It.)**

**Leziosamente (It.)** Affectedly.

**L. H.** indicates the left hand in music.

**Lié (Fr.)** See Legato.

**Lobgesang (Ger.)** A hymn of praise.

**Loco (It.)** In the original place. The word comes generally after

*8va alta*, or *8va bassa*.

**Loure (Fr.)** A slow *gigue*.

**Lugubre (It. & Fr.)** Mournfully, sadly.

**Lunga pausa (It.)** A long pause.

**Lusingando (It.)** Soothingly, persuasively, insinuating, caressing.

**Maestà, con** } (It.) Majestically.

**Maestoso**

**Maggiore (It.)** } The major key.

**Majeur (Fr.)**

**Main (Fr.)** The hand.

**Main droite (Fr.)** Right hand.

**Main gauche (Fr.)** Left hand.

**Malinconia**

**Malinconico** } (It.) With a melancholy expression.

**Mancando (It.)** See Diminuendo.

**Mano (It.)** The hand.

**Mano destra or dritta (It.)** The right hand.

**Mano sinistra (It.)** The left hand.

**Marcato (It.)** Well marked.

**Marche (Fr.)**

**Marcia (It.)** } A march.

**Marsch (Ger.)**

**Martellato (It.)** Hammered.

**Martiale (It.)** In a martial style.

**Mässig (Ger.)** In a moderate time.

**Masur (Ger.)** } A Polish dance in  $\frac{3}{4}$  time, originating from

**Masurek (Pol.)** } the district of Masovia, in the former king-

**Mazurka (Ger.)** } dom of Poland.

**Mélange (Fr.)** A medley; like Potpourri.

**Men**

**Meno** } (It.) Less; as *meno mosso*, less quick.

**Menuet (Fr.)** } A dance, in  $\frac{3}{4}$  or  $\frac{3}{8}$  time, invented in Poitou

**Minuetto (It.)** } about 1560, is the chief form of dance music applied

in cyclical forms, such as sonatas, quartets, &c.

**Metronome (Fr.)** A mechanical instrument to indicate the time,

invented by Sauveur, of Paris, in the beginning of the

eighteenth century; it was practically and conveniently

constructed in 1826, by Mälzel, a mechanician from Vienna.

**Mezza (It.)** Really three hours and a half after evening sets in; in music it means moderately; also half, as *mezza voce*, with moderate or half (under) voice.

**Mincur (Fr.)** } The minor mode.

**Minore (It.)** }

Misteriosamente } (It.) In a mysterious manner.  
Misterioso }

Moderatamente } (It.) Moderately.  
Moderato }

Moll (Ger.) The minor mode.

Molto (It.) Very, extremely, as *molto adagio*, very slow, &c.

Motierina (It.) Dance of the Italian peasants, in  $\frac{3}{4}$  time.

Morceau (Fr.) A piece.

Mordente (It.) A turn.

Morendo (It.) Dying away.

Mormorando (It.) Murmuring.

Mosso (It.) Movement; as *più mosso*, quicker.

Moto, con (It.) With agitation, with movement.

Musetta (It.) } The bagpipe.

Musette (Fr.) }

Nachtstücke (Ger.) Night-visions, four highly interesting piano-forte pieces by Robert Schumann, Op. 23.

Negligente } (It.) Negligently.  
Negligentemente }

Negligenza, con }

Nettamente (It.) Neatly.

Nobile } (It.) With a noble and grand expression.  
Nobilmente }

Nocturne (Fr.) A piece intended for evening performance. The piano pieces with this name were first introduced by John Field (1782—1837).

Noire (Fr.) A crotchet.

Non (It.) Not; generally preceding another word, such as *non troppo presto*, not too fast, &c.

Notturmo (It.) See Nocturne.

Obligato (It.) An instrument, or part of a composition, which is indispensable and cannot be omitted.

Octett (Ger.) A piece for eight instruments.

Odeon (Gr.) A place for the public performance of music; also a collection of classical pieces published by Haslinger in Vienna.

Œuvre (Fr.) A work; Œuvre 1, first work, &c.

Ohne (Ger.) Without; *Lied ohne Worte*, song without words.

Ondeggiamento (It.) With a waving, tremulous motion of sound.

Ondeggiante (It.) In a waving manner.

Opus (Lat.) Generally written Op.; a work, such as Beethoven's Op. 20, Beethoven's twentieth work, &c.

Ordinario (It.) Usual; *a tempo ordinario*, in the usual time. (See Handel's Concerto No. 2, in B flat.)

Orgelpunkt (Ger.) An organ-point or pedal-bass.

Ornamenti (It.) } The graces, embellishments.

Ornements (Fr.) }

Ossia (It.) Or else; *ossia più facile*, or in this easier manner.

Ostinato (It.) Obstinate, persevering; such as *basso ostinato*, the never-changing bass.

Ottava (It.) The octave.

— alta. The higher octave.

— bassa. The lower octave.

Otletto (It.) See Octett.

Ouverture (Fr. & Ger.) } An introductory symphony to an opera or  
Overtura (It.) } oratorio; an instrumental piece.

Overture (En.) }

Pantaleone (Fr.) An obsolete pianoforte in the upright form. It used to be very high.

Papillons (Fr.) Butterflies. The title of Schumann's Op. 2, twelve short fancy pieces suggesting a Carnival night.

Parlando (It.) In a speaking manner.

Parlante (It.) Accented; in a declamatory, reciting style.

Parte (Fr.) A part of a composition.

Partita (It.) A kind of suite; a collection of single pieces. (See Sebastian Bach's six Partitas.)

Partition (Fr.)

Partitur (Ger.) } Full score.

Partitura (It.) }

Partizione (It.) }

Passacaglio (It.) } An old dance movement of similar character to  
Passacaille (Fr.) } the Chaconne. It is generally found in  $\frac{3}{4}$  time.  
Passagallo (It.) } Handel's Passacaille in G minor is in common  
time. (See Bach's marvellous Passacaille in  
G minor, arranged for four hands.)

Passe-pied (Fr.) An old dance-tune, originally the dance of the Breton boatmen; its time is either  $\frac{3}{4}$  or  $\frac{2}{4}$ .

Passionato } (It.) Impassioned.

Passione, con }

Pasticcio (It.) } See Mélange.

Pastiche (Fr.) }

Pastorale } (It.) In a pastoral, simple style.

Pastorella }

Pastourelle (Fr.) A movement in the quadrille.

Patetico (It.) } Pathetically.

Pathétique (Fr.) }

Pausa (It.) A rest; a pause.

Pausa generale (It.), also G.P. A pause or rest for all the performers.

Pavan (En.) } An antiquated French (Italian?) dance, in which  
Pavana (It.) } the ladies had to spread their dresses in imitation  
Pavane (Fr.) } of the peacock (It., *pavante*) when spreading its  
feathers. According to some writers the Pavane  
is a French adaptation from the serious Spanish  
dance, Pava d'Espagne.

Per (It.) For, or by; *per il violino*, for the violin.

Perdendo } (It.) Dying away.

Perdendosi }

Pesante (It.) With importance and weight

Pezzo (It.) A piece.

Phantasiestücke (Ger.) Fancy pieces. The title of Robert Schumann's celebrated eight piano pieces, Op. 12.

Piacere, con (It.) With pleasure.

Piacevole

Piacevolezza } (It.) In a pleasing, agreeable manner.

Piacevolmente }

Piangendo (It.) Dolefully; really—crying, weeping.

Planissimo (It.) Generally written as *pp*. Very softly.

Piano (It.) Softly.

Piano à queue (Fr.) A grand pianoforte.

— carré (Fr.) A square pianoforte.

Pietosamente (It.) Pitiably.

Più (It.) More; an adverb of augmentation.

Più tosto (It.) Rather.



- Placidamente** (It.) With placidity, quietly.
- Poco** (It.) A little; somewhat; rather; *poco animato*, rather, or a little animated, &c.
- Poco a poco** (It.) By degrees; little by little.
- Poggiate** (It.) See *Appoggiate*.
- Polacca** (It.) } A Polish dance in moderate time,  $\frac{3}{4}$ , generally  
**Polonaise** (Fr.) } used for court festivities.  
**Polonoise** (Fr.) }
- Polka** (Fr.) From the Bohemian *polka*, half; a modern dance in  $\frac{3}{4}$  time. Invented in 1830 by Anne Slezak.
- Pomposo** (It.) In a grand and pompous manner.
- Possibile** (It.) Possible, as, *il più forte possibile*, as loud as possible.
- Potpouri** (Fr.) A medley. (See *Mélange*.)
- Poule** (Fr.) One of the movements of a quadrille.
- Pralltriller** (Ger.) The short trill.
- Precipitamento** }  
**Precipitato** } (It.) In a hurried manner.  
**Precipitazione, con** }  
**Precipitoso** }
- Pregliera** (It.) A prayer.
- Preludio** (It.) } A prelude; introductory, opening movement.  
**Preludium** (Lat.) }
- Prestamente** (It.) Hurriedly, quickly.
- Prestezza, con** (It.) With quickness, with rapidity.
- Prestissimo** (It.) The highest degree of quickness.
- Presto** (It.) Very quick.
- Prima vista** (It.) At first sight.
- Prima volta** (It.) The first time.
- Pult** (Ger.) A desk.
- Punkt** (Ger.) A dot.
- Punktirte Noten** (Ger.) Dotted notes.
- Pupitre** (Fr.) A desk.
- Quadrille** (Fr.) A set of five consecutive dance movements called *Le Pantalon*, *L'Été* or *Le Pas de l'Été*, *La Poule*, *La Trenise* or *La Pastourelle*, and *Finale*. Its name implies that four persons are required for dancing it.
- Quartett** (Ger.) }  
**Quartetto** (It.) } A cyclical composition for four instruments.  
**Quatuor** (Fr.) }
- Questo** (It.) This.
- Quieto** (It.) Quietly.
- Quintett** (Ger.) }  
**Quintetto** (It.) } A cyclical composition for five instruments.  
**Quintuor** (Fr.) }
- Quodlibet** (Lat.) Really "what you like;" a kind of *potpourri* or medley, consisting of a number of different melodies of different authors.
- Raddolcendo** }  
**Raddolcente** } (It.) With augmented softness.
- Rallentando** (It.) A gradual diminution of the speed of the movement.
- Ranz des Vaches** (Fr.) An air played by the Swiss herdsmen on a pipe, to assemble their herds. (See Rossini's overture to "William Tell.")
- Rapidamente** }  
**Rapidità, con** } (It.) With rapidity.
- Rapsodie** (Fr.) See *Rhapsodie*.
- Ravvivando** (It.) Reviving, reanimating.
- Recht** (Ger.) Right; *rechte Hand*, right hand; sometimes found merely as R.H.
- Recitando** (It.) In the style of a recitative.
- Religiosamente** }  
**Religioso** } (It.) Religiously, devotionally.
- Repetizione** (It.) Repetition.
- Replica** (It.) Repetition; *con replica*, with repetition; *senza replica*, without repetition.
- Reprise** (Fr.) Repetition; *avec reprise*, with repetition; *sans reprise*, without repetition.
- Rhapsodie** (Ger.) A kind of capriccio; broken, interrupted, disconnected in its structure. (See Henselt's *Rhapsody in F minor*.)
- Ricreata** (It.) A master-fugue, highly elaborated, and containing all possible scientific feats.
- Ricordanza** (It.) Remembrance.
- Ridotto** (It.) Transcribed, arranged.
- Rigaudon** (Fr.) An old dance formerly used in Provence; it is set in common time, *alla breve*.
- Rinforzando** }  
**Rinforzato** } (It.) Giving additional accent or emphasis.
- Risolutamente** }  
**Risolutato** } (It.) With resolution, with energy.  
**Risoluzione, con** }
- Risvegliare** }  
**Risvegliato** } (It.) Waking up, becoming animated.
- Ritardando** }  
**Ritenuendo** } (It.) A retarding or slackening of the time.  
**Ritenuito** }
- Ritornello** (It.) A short introduction to an air, which, after the air itself is finished, is repeated several times. Formerly the "tutti" in a solo-concert were called *ritornellos*.
- Romance** (Fr.) }  
**Romanza** (It.) } A short lyrical composition.
- Romance sans paroles** (Fr.) Song without words.
- Romaneasca** (It.) }  
**Romanesque** (Fr.) } The same as *Gaillarde*.
- Ronde** (Fr.) A semibreve.
- Rondeau** (Fr.) } A composition in which a certain part or subject  
**Rondo** (It.) } is repeated.
- Rondinetto** }  
**Rondino** } (It.) A short rondo.  
**Rondoletto** }
- Rubato** (It.) Robbed, borrowed; *tempo rubato* means that part of one bar may, by accelerating it, be given to the next bar. This manner was invented by the Abbate Antonio Vivaldi, 16—?—1743, and was known under the name of "Lombard manner."
- Saltando** (It.) Jumping.
- Saltarella** (It.) See *Sartarella*.
- Sanft** (Ger.) Softly.
- Sans** (Fr.) Without.



- Sarabanda (It.) } An old dance in  $\frac{3}{4}$  or  $\frac{3}{8}$  time; its movement is slow and full of dignity. It forms, so to say, the centre of gravity of the "Suite."  
 Sarabande (Fr.) }  
 Sartarella or (It.) A quick Neapolitan dance in  $\frac{3}{4}$  time, somewhat resembling the Tarantella.  
 Sartarello }  
 Scala (It.) The scale.  
 Scherzando } (It.) In a light, playful, humorous manner.  
 Scherzo }  
 Scherzoso }  
 Schlummerlied (Ger.) A slumber-song.  
 Schnellwalzer (Ger.) A quick waltz.  
 Schottisch (Ger.) A slow polka.  
 Schwach (Ger.) Softly.  
 Scintillante (It.) Sparkling.  
 Sciolto (It.) With freedom and boldness.  
 Scozzese (It.) In the Scotch style.  
 Sec (Fr.) } Short, dry.  
 Secco (It.) }  
 Seguendo } (It.) Following.  
 Seguente }  
 Seguidilla (Sp.) A Spanish dance in  $\frac{3}{4}$  time, resembling the Fandango, and accompanied by singing.  
 Semplice } (It.) Simple, unaffected, natural.  
 Semplicità, con }  
 Sempre (It.) Always.  
 Sensible (Fr.) *La note sensible*, the leading note.  
 Sentimentale } (It.) With feeling.  
 Sentimento, con }  
 Senza (It.) Without; as *senza pedale*, without pedals.  
 Septetto (It.) } A composition for seven instruments.  
 Septuor (Fr.) }  
 Sérénade (Fr.) A music which is performed in the evening, in the open air.  
 Serenata (It.) }  
 Serioso (It.) Seriously.  
 Sestetto (It.) A composition for six instruments.  
 Severità, con (It.) In a strict and severe style.  
 Sextett (Ger.) } See Sestetto.  
 Sextuor (Fr.) }  
 Sforzando } (It.) See Rinforzando.  
 Sforzato }  
 Siciliana, or } (It.) A rustic dance of Sicily, in moderate  $\frac{3}{4}$  time.  
 Siciliano }  
 Silenc (Fr.) The rest.  
 Smile (It.) Similarly, in the same manner.  
 Sinfonia (It.) A cyclical composition for many instruments. Formerly the introduction to an aria or opera was called Sinfonia.  
 Singend (Ger.) In a singing style.  
 Sinistra (It.) The left hand.  
 Si replica (It.) Repeat.  
 Si tace (It.) Be silent.  
 Sixte (Fr.) The interval of a sixth.  
 Slentando (It.) See Rallentando.  
 Smanioso (It.) With a furious expression.  
 Smorzando } (It.) Dying away.  
 Smorzato }  
 Soave } (It.) In a soft, gentle, delicate manner.  
 Soavemente }  
 Solennella (Fr.) }  
 Solennemente (It.) } In a solemn style.  
 Solennità, con (It.) }  
 Solfeggio (It.) An exercise or study. (Compare Emanuel Bach's "Solfeggios.")  
 Solo (It.) Alone.  
 Sonata (It.) } A cyclical composition of two, three, or four movements. The name is derived from *sonare*, to sound.  
 Sonate (Fr. & Ger.) }  
 Sonatina (It.) } A short sonata.  
 Sonatine (Fr. & Ger.) }  
 Sonnet (It.) A short poem of fourteen lines. This form has been applied to music by Liszt and others.  
 Sonoramente (It.) }  
 Sonore (Fr.) } Sonorous; full and rich sounding.  
 Sonorità, con (It.) }  
 Sonoro (It.) }  
 Sopra (It.) Above.  
 Sordini (It. plural) } A mute, or damper; applied to the piano.  
 Sordino (It. singular) } *sordino* means the soft pedal.  
 Sospirando (It.) Literally, sighing; despondingly.  
 Sostenuto (It.) Sustained.  
 Sotto (It.) Under; such as *sotto voce*, in an undertone.  
 Souvenirs (Fr.) Recollections.  
 Spianato (It.) Smooth, even. (See Chopin's "Andante spianato," Op. 22.)  
 Spiccato (It.) In pianoforte music, the same as *staccato*.  
 Spinetta (It.) A spinet. (See Appendix.)  
 Spirito, con } (It.) With spirit and animation.  
 Spiritoso }  
 Staccato (It.) From *staccare*, to detach, to pull off; short; distinct and detached from one another.  
 Stark (Ger.) Loud; with force.  
 Stentato (It.) In a loud manner.  
 Stimme (Ger.) The voice, or the voice part.  
 Strascinando (It.) Dragging.  
 Strepito, con }  
 Strepitosamente } (It.) In a loud, noisy, boisterous manner.  
 Strepitoso }  
 Stretto (It.) An acceleration of the time towards the close of the movement.  
 Stringendo (It.) Accelerating.  
 Studio (It.) An exercise; a study.  
 Suavemente } (It.) See Soave.  
 Soave }  
 Subito (It.) Quick; V.S., *volti subito*, turn the page quickly.  
 Suite (Fr.) A collection of different movements. (See Bach and Handel's Suites.)  
 Svegliato (It.) Smartly.  
 Symphonie (Fr.) See Sinfonia.  
 Tacet (Lat.) Silence.  
 Tact (Ger.) The bar; also the time—as,  $\frac{3}{4}$  tact,  $\frac{3}{4}$  time.  
 Tambourin (Fr.) A gavotte movement found in old French clavecin music. (Compare Rameau's "Tambourin in E minor.")

**Tarantella (It.)** A lively dance in  $\frac{3}{4}$  time, from the province of Tarento. Danced only by girls.

**Tedesca (It.)** In the German style. Means also a slow German waltz.

**Tema (It.)** A theme or subject.

**Tempestoso (It.)** In a violent, tempestuous manner.

**Tempo (It.)** The degree of movement. Also thus applied—*tempo di minuetto*, in the time of a minuet, &c. After a *rallentando*, in *tempo* means that the strict time is to be taken up.

**Tendrement (Fr.)** }  
**Teneramente (It.)** } With affectionate, tender expression.

**Tenerezza, con (It.)** }

**Tenuto (It.)** Held, sustained, kept down.

**Tierce (Fr.)** The interval of a third.

**Timoroso (It.)** With timidity.

**Toccata (It.)** From the Italian verb *toccare*, to touch. A piece of music, mostly intended for practice, in which a certain figure is principally used. (See Bach's, Clementi's, Czerny's, and Schumann's Toccatas.)

**Toccatina (It.)** A short or easy toccata.

**Tonsetzer (Ger.)** A composer.

**Tonstück (Ger.)** A musical composition.

**Tranquillamente** }

**Tranquillezza, con (It.)** } Quietly, tranquil, with composure.

**Tranquillità, con (It.)** }

**Tranquillo** }

**Tre corde (It.)** Without soft pedal.

**Tremando** }

**Tremolando (It.)** } With a tremulous, trembling kind of motion.

**Tremolate** }

**Tremolo** }

**Trille (Fr.)** }

**Triller (Ger.)** } The shake.

**Trillo (It.)** }

**Trillerkette (Ger.)** A chain of shakes.

**Trinklied (Ger.)** A drinking song.

**Trio (It.)** A composition for three instruments. In a scherzo or minuet the part that alternates with these.

**Trommel (Ger.)** The side-drum.

**Troppo (It.)** Too much; *non troppo allegro*, not too fast, &c.

**Turca, alla (It.)** In the Turkish style.

**Tutta forza, con (It.)** With the greatest force.

**Tutte corde (It.)** Without soft pedal.

**Tyrolienne (Fr.)** A slow waltz, as danced in the Austrian Tyrol. (See Lanner, and Strauss's "Tyrolean Waltzes.")

**Ugualemente (It.)** Evenly.

**Una corda (It.)** With soft pedal.

**Valse (Fr.)** A waltz. (See Walzer.)

**Variazioni (It.)** Variations.

**Varié (Fr.)** Air varié, an air that is followed by variations. (See Herz's and Czerny's "Airs variés.")

**Veloce** }

**Velocità, con (It.)** } With rapidity, velocity.

**Veneziana, alla (It.)** In the Venetian style, sometimes used for Gondolieras, Barcaroles.

**Veränderung (Ger.)** A variation.

**Verzierungen (Ger.)** An embellishment.

**Vibrante (It.)** To touch the keys with trembling fingers.

**Vielle (Fr.)** The hurdy-gurdy.

**Viertelnote (Ger.)** A crotchet.

**Vigorouso (It.)** In a vigorous, bold style.

**Villanella (It.)** }

**Villanelle (Fr.)** } A piece in the rustic, pastoral style.

**Violentemente** }

**Violenza, con (It.)** } With passion, violence.

**Violschlüssel (Ger.)** The treble clef.

**Virginal.** See Appendix.

**Vite** }

**Vitament (Fr.)** } With quickness.

**Vivace** }

**Vivacità, con (It.)** } With vivacity.

**Vivo (It.)** Animated.

**Volante (It.)** Light, rapid, flying.

**Volkssied (Ger.)** A national song.

**Volta (It.)** Time of playing: *prima volta*, the first time; *seconda volta*, the second time.

**Volte Subito or V.S. (It.)** See Subito.

**Vorhalt (Ger.)** A suspension, retardation.

**Vorschlag (Ger.)** An appoggiatura.

**Vorspiel (Ger.)** A prelude.

**Vorzeichnung (Ger.)** The signature.

**Walzer (Ger.)** A round dance, in  $\frac{3}{4}$  or  $\frac{3}{8}$  time. The Waltz is the German national dance.

**Wiederholung (Ger.)** Repetition.

**Wiegenlied (Ger.)** A lullaby, a cradle-song.

**Zampogna, alla (It.)** In the style of a bagpipe.

**Zeitmaass (Ger.)** The time or degree of movement.

**Zingaresca, alla (It.)** In the gipsy style.

**Zither (Ger.)** See Cither.

**Zoppo, alla (It.)** In a limping manner.

**Zurückhalten (Ger.)** Retarding, slackening the time.

**Zweistimmig (Ger.)** For two voices or parts.

**Zwischenspiel (Ger.)** An interlude.



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|   |      |  |
|---|------|--|
| 1800  | 1800 | 1806 Osborne, G. A.  |
| 1814-1855, Sigismund.<br>d.   |      | 1815-1865 Wallace, Vincent.<br>1816-1875 Bennett, William Sterndale.   |
| Jara,<br>Performers are the following: W.<br>Schmidt, Alfred Jaell, W. Kaliwoda,<br>W. Krüger, A. Loeschhorn, J. Raff,<br>Spreidel, SCHULHOFF (1825), R.<br>Schaupt, Von Bülow, Carl Tausig,<br>Adolph, Lauren Tschalk. |      | 1820 Litovitz, Henry.<br><br>Amongst the most distinguished Performers and Composers of modern<br>times are Charles Salomon, Lindsay Storer, Walter Macfarren, F. Taylor,<br>W. Hache, John Francis Barnett, &c. |



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